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*HISTORICAL NOTES ON MUSIC
IN BETHLEHEM, PA.*

(From 1741 - 1871)

By

RUFUS A. GRIDER

*Reprinted from the
original edition of
1873*

With a Foreword by Donald M. McCorkle

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HISTORICAL NOTES

ON

MUSIC IN BETHLEHEM,

PENNSYLVANIA.

FROM

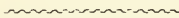
1741 to 1871.

BY

RUFUS A. GRIDER,

Of the Bethlehem Moravian Congregation,

A Member of the "Moravian Historical Society."
And of the "Historical Society of Pennsylvania."



230 COPIES ONLY PRINTED FOR J. HILL MARTIN,
BY JOHN L. PILE, PHILADELPHIA.

1873.

FOREWORD TO THE FACSIMILE EDITION

By

DONALD M. McCORKLE

Director, Moravian Music Foundation

The current renaissance in early American Moravian music has prompted the Moravian Music Foundation to reprint significant studies of this important American heritage. These facsimile reprints will make the studies more generally available than were the original editions.

One of the basic and rarest of Moraviana is Rufus A. Grider's *Historical Notes on Music in Bethlehem* . . . which was published in 1873 in a limited edition of 250 copies. Presumably most of the copies were bought by the author's friends in Bethlehem, for only a few copies are to be found in American libraries. A condensation of the essay was published one year earlier in John Hill Martin's *Historical Sketch of Bethlehem in Pennsylvania* (Philadelphia, 1872). (It was Mr. Martin who commissioned Mr. Grider to write the account.)

Rufus Grider tells the story of Bethlehem's musical development as no other person could, with the exception perhaps of Lewis H. Weiss who, according to John Hill Martin, began in 1859 a projected history, *The Annals of the Music of Bethlehem*. Unfortunately, this project probably did not materialize. Grider's account thus becomes the only published first-hand report of music in Bethlehem during the mid-19th century, though in this respect his information is not first-hand (he was born in 1817), but acquired through intimate contact with others who remembered the golden era, c. 1780-c. 1820. Curiously, most of the legends about the musical life in 18th century Bethlehem which have passed down from generation to generation can be traced directly to Grider. Recent research has invalidated some of his statements and facts; thus the scholar would do well to use the book with some caution. (For example, Grider's tendency to anglicize German names is a little overdone; actually, only a few of the 18th century Bethlehemites did anglicize their names. Johann Friedrich Peter occasionally altered his to John *Frederik*, not *Frederick* as Grider and the tombstone have it. Incidentally, the statement that Peter never married is erroneous.) Nevertheless, the account is invaluable for the colorful details of musical practice, membership rosters of ensembles and other material not given in official records of the Moravian Church. Despite the fact that it is rather outdated in light of more critical musical scholarship of the 20th century, it remains as a basic survey of musical life in the Lehigh Valley community from 1741 to 1871. It is the point of departure for all studies in early American Moravian music.

A note on the author: little is known beyond the characterization by John Hill Martin in his *Historical Sketch of Bethlehem* (pp. 157-58).

"Rufus A. Grider, who may be justly styled one of the antiquarians of Bethlehem, has a fine collection of views of the town, twenty in number; also, views of many of the old buildings, and the plans upon which they were erected; all full of interest. Being an artist of no small merit, his pencil and brush have enriched the collection of views, taken in the streets of the town, and in the vicinity. His journals are full of interesting records of past events; and he has a valuable accumulation of poetry, both in German and English, descriptive of life and events in the history of Bethlehem. . . ."

"Mr. Grider has been connected with the [Moravian] church and concert choir at Bethlehem for more than twenty-five years, having been in former years the leading tenor, and a performer on one of the flutes in the orchestra, and is, therefore, entirely competent to speak on the subject about which he writes. . . ."

Martin neglected to mention that he was also a prominent businessman, for some years owner-proprietor of the leading hotel, and was the librarian of the Philharmonic Society. As librarian he was responsible for indexing and assigning call numbers to all music owned by the Philharmonic (much of which had formerly belonged to the *Collegium musicum*). These numbers, together with his interesting comments on the worth of the music, are still to be seen on the manuscripts and editions in the Archives of the Moravian Church.

Grider's final resting place is not known, nor is the date of his death. His great nephew, John L. Grider, tells us that he wandered away from Bethlehem and never returned.

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P R E F A C E.

When the author of "The History of Lehigh Valley," the late Matthew S. Henry, was collecting material for that work, he frequently solicited my aid in obtaining matter for him. What he specially desired, was an article on "Music in Bethlehem." And although incompetent to write such an article, yet I commenced collecting materials.

A paper was written for him, which however, did not appear in print—either too meagre, or crude, or unsuited, or not in time—it was laid aside.

About one year ago I was again requested, by *John Hill Martin, Esq.*, of Philadelphia, who is publishing a "History of Bethlehem," to write an article on "Music in Bethlehem," to be used, in part at least, in his work. A promise was given to try and do as requested.

Deeming myself entirely incompetent for the task, yet it was undertaken nevertheless. It awakened a taste for old things, the times and customs of former generations have passed in review, new acquaintances have been made, from which both pleasure and instruction have been derived.

Having been greatly aided in the undertaking by the assistance of the

Musicians. { Rev. PETER RICKSECKER, aged 79 years.
JEDIDIAH WEISS, aged 74 years.
CHARLES F. BECKEL, aged 69 years.
MATTHEW CHAIST, aged 74 years.
LEWIS H. WEISS, aged 47 years.
Rev. AMBROISE RONDTHALER,
And GEORGE W. PERKIN.

Which is gratefully acknowledged.

With regard to the literary execution,—the simple language or style,—no apology is offered. And, although in this case a collection of historical matter, yet make no pretension to be an historian.

The work was done to gratify my friends, M. S. Henry and John Hill Martin, and to gratify a growing taste for "old things," and to preserve the memory of many worthy Brothers and Sisters of the Church, and the state of society, and manners and customs then existing.

Making no pretensions to merit for what he has done, he offers this humble production to those having similar tastes.

THE AUTHOR.

RUFUS A. GRIDER.

Bethlehem, Pa., Dec. 3, 1870.

INTRODUCTION.

When the Moravians in Europe sent emigrants to America in 1742, they wisely selected vigorous men and women. Young men, able mechanics or farmers, were preferred to others. No drones were allowed in the hive.

They came with their households, their goods, mechanical tools, and such musical instruments as they were accustomed to play in Europe. Much could not be taken; after they left the ship which carried them across the Atlantic Ocean, a distance of fifty-two miles had to be passed, ere their destined abode in Bethlehem was reached. No bridges spanned the streams which had to be crossed, few wagon roads even existed; mostly bridle paths and Indian trails.

They found wood in abundance, but no prepared lumber, no saw mills, no bricks, lime nor nails. But the greatest want was that of bread. The wilderness had to be cleared ere grain could be raised, a mill had to be built before the new grain could be converted into food.

Those who led them, expected to meet with and overcome all difficulties. To do so, the entire time of every adult, both male and female, of the company, was required. Under such circumstances, it is not probable that they found much time at first to devote to the practice of music.

The settlement of Bethlehem was commenced in 1741. It is recorded that instruments were used in their religious services in 1743, and that the noted Indian chief, Tschoor, was buried amid strains of music, in 1746. (See *Memorials of the Moravian Church*, vol. I, page 147.)

It is not known when music in an organized manner was first performed. An attack by the Indians was unintentionally averted about 1755, by playing a dirge on the trombones, (the Indians supposing it meant an alarm.) Thus music may possibly have saved the town, and the lives of its inhabitants.

We are also informed that a procession of

reapers both male and female, proceeded for the first time to the harvest field, accompanied by the clergy and a band of musicians; they gratefully celebrating the occasion with religious services on the farm now occupied by the borough of South Bethlehem.* Both these circumstances occurred soon after the arrival of the first settlers.

Benjamin Franklin, in a letter to his wife, in 1756, says, that "he heard very fine music in the church; that flutes, oboes, French horns, and trumpets, accompanied the organ." Hence we may infer, that music previous to his visit, formed an essential part of Divine worship and social entertainment; and was cultivated to a great extent by a well organized body of musicians.

The first organ was obtained when the present chapel was built, in 1751.

* But the labors of the Bethlehem reapers were not confined to the harvest fields in their vicinity. At the proper season, troops of them went to the assistance of their Brethren at Nazareth and Gnadenthal, as far back as 1746. And they never failed to carry along besides their sickles, also their flutes (daunces,) and French horns, drums, cymbals, &c.

Imagine the feelings of the Gnadenthal farmer, who, in comparative leisure, with the assistance of one or two ploughmen and their teams, had, from August to October, of the past year, ploughed, harrowed and seeded some hundred acres of newly cleared land, as he stands at the fence of his fields, and gazes at the endless ocean of waving heads of wheat and rye, which, under the influence of the Pennsylvania July sun, are ready to drop their grains to the ground, unless speedily relieved; nearly each dozen of the stalks under the old sickle system, to be fingered and handled, when the husbandman's ear catches the welcome and longed for sounds of cereal (not martial) music, announcing the approach of succour of a body of young, strong, cheerful men, mechanics who have cheerfully left their shops for the sake of change, to partake of the fatigues and adventures of a harvest trip on the borders of the Northern wilderness, bent upon stirring up the stream of agricultural life for the benefit of their Brethren, and to rouse the echoes of Lundt Spring and Gnadenthal Hills; and ready at a moment's notice to begin work though after a tramp of ten miles from Bethlehem, they have already, whilst stopping at Nazareth for dinner, helped their Brethren there to harvest one of their own fields.

They were hardworking young men, these young Bethlehemites, and in the harvest field, spent no time in performing music; this was restricted to their processions to and from the scenes of their labor, to the evenings, and to times unfavorable to outdoor work. Thus, they contrived to form a frame of the Beautiful around their toil and labor; an idea which does not suggest itself to this age of progress.

JNO. C. BRICKENSTEIN.

Nazareth, June, 1871.

Music in Bethlehem.

THE FIRST ORCHESTRA.

THE first orchestra performers whose names are known to us, existed in 1780.

	{ Rev. Emanuel Nitschman,	<i>Leader.</i>
1st violin.	{ Rev, Jacob Van Vleck.	
2d violin.	{ Abraham Levering,	
	{ Mathias Witke.	
Viola.	Frederick Beck.	
Violincello.	{ David Weinland,	
	{ Joseph Till.	
French Horns.	{ William Lembke,	
	{ Tobias Beckel.	
Flutes.	{ Samuel Bader.	
	{ Joseph Oerter.	
Trumpets.	{ David Wienland.	
	{ Tobias Boeckel.	
Oboes.	{ James Hall.	
	{ Frederick Boeckel.	

In 1795, a select party, consisting of

Rev. John Frederick Frueauff, 1st violin.

George Frederick Boeckel, 2d violin.

John George Weiss, viola,

And David Weinland, violincello.

constituted an organization for performing Joseph Haydn's Quartettes, then quite new. The names of orchestra and quartette performers were obtained from materials furnished by the late John Christian Till and James Hall, and by the Rev. Peter Ricksetter, still surviving, the latter being at this time the oldest of our musicians, aged 79 years. He promoted music in Bethlehem while a resident, and practiced it when a missionary in the West Indies, aiding his congregation by his talent. To him we are indebted for many of the facts which appear in these pages. It will be perceived that the music of that period, though lacking the variety existing at the present day, included all the instruments then used by European orchestras. The trombone, double bass fagotta or bassoon and clarinet, not having been generally introduced. It can be truly

said that instrumental music here has kept pace with that in Europe, the various new instruments being introduced as soon as used in the latter country.

As constant accessions were made to the colony from Europe, the same statement is true as to compositions; no opportunity was neglected to obtain all the newest music which their Brethren in Europe possessed. It is known that the Rev. Emanuel Nitschman, when he came from Europe, brought the first copies of Haydn's Quartettes and Symphonies. It is said that Joseph Haydn, if not directly, was at least indirectly, in communication with the musicians of this place. John Antes, born in Frederick-trop, Montgomery County, Pennsylvania, where the Moravians had a Preaching Station, was apprenticed to a wheelwright in Bethlehem; being a youth possessing much talent, he devoted himself also to the study of music; performing on all the stringed instruments, he also studied it as a science. The Musical Library contains fourteen of his compositions. He was a skilful workman also, and partially supplied the then existing want of instruments by constructing a *viola*, *violin* and *violincello*; they were used at Christianspring. The *viola*, with his name inscribed on it, still exists at Nazareth; and the latter is now in the church at Bethlehem. Having gone to Europe, he was sent out as a Missionary to Egypt, the Turks punished him with the *bastinado*, from the effects of which he never entirely recovered. While laid up in that country, he amused himself by composing quartettes; when convalescent he returned to Europe. In Vienna, Antes made the acquaintance of Haydn, who, together with other musicians, performed his compositions. So says the Rev. Peter Ricksecker. The violincello in the church is marked,

"Johann Antes, meficit in Bethlehem, 1764." (See also Memorials of the Moravian Church, 1st vol., 77.)

In the year 1800, Frederick Bourquin, a new comer, and a performer, brought with him the first bassoon; in 1806, a double bass was added, it cost \$68, it was paid for partly by a donation from the church funds, and by proceeds obtained at a benefit concert. The Rev. John C. Beckler performed on it the first time, but as he resided at Nazareth, Jacob Wolle, one of the violincellists, became the player, who, after having performed on that instrument, both at concerts and in the church, a period of fifty-seven years, was called "Home," in 1863.

Haydn's greatest work, "The Creation," was obtained in 1810, and partially performed in 1811. It is believed that was prior to its performance in any other part of the United States. This was the case also with Haydn's "Seasons," the "Song of the Bell," the "Seven Sleepers," "Paradise and the Peri," and other German compositions. The copies of the Creation were made in 1810, from the score by John Frederick Peter, and are still preserved. When this piece was performed here, the orchestra was thus constituted.

1st violins.	{ David Moritz Michael, <i>Leader</i> . John Frederick Peter.
2d violins.	{ John Frederick Rauch. John Christian Till.
Viola.	William Bealer.
Violincello.	David Weinland.
Contra Bass.	Jacob Wolle.
Flutes.	{ Joseph Oerter. J. F. Bourquin.
Clarinet.	John Ricksecker.
Bassoon.	J. Samuel Krause.
Horns.	{ Joseph Till. Daniel Kliest.
Oboe.	James Hall.
Trumpet.	Frederick Boeckel.

Soon thereafter, were added as new members: Jedidiah and Timothy Weiss, Charles F. Beckel, Jacob C. Till, George Fetter, Christian F. Luch and others. The "Creation" was again performed in 1823, by 70 performers, and yielded an income over expenses of fifty-one dollars.

In order to show the high reputation acquired by these performers at this time, in the opinion of persons from abroad, who were fully competent to judge of their attainments, we will relate an incident from information furnished us by James T. Borhek, Esq. The incident relates to one of the performers, but that one a representative of many others. Mr. B. mentions, that having visited Philadelphia in 1829, he was introduced to a Mr. Clemens, a jolly good soul, a maker of musical instruments, and a musician, who, when he learned that Mr. B. came from Bethlehem, was delighted to meet him, and to hear from his many musical acquaintances at that place. He knew most of the musicians in Bethlehem, and at once asked, "How is my friend John Ricksecker?" "Alas!" replied Mr. M., "he has passed away, to our great sorrow." After lamenting the loss, Mr. Clemens related how he had first made the acquaintance of the deceased. "I arrived in Bethlehem in the afternoon with several friends, put up at the 'Sun Hotel,' having leisure time, I repaired to my room, took my clarinet, which I always had with me for my amusement, and began to play. I continued for some time, deeming myself a good player, it appeared singular to me that no notice was taken of my playing,—no crowd collected outside the door, as at other places, in order to peep in or listen.

"After tea, I took a look at the town, walked down Main Street to Market Street, when my attention was attracted by the tones of a clarinet in a shoemaker shop. I entered and made the acquaintance of the boss, who performed for me, to my great delight."

We retain his own expressions relating to the circumstance. "There, in a shoemaker shop, a darned little bit of a shoe shop, I heard the best clarinet playing I ever listened to; I went to the tavern, locked up my instrument, and determined to play no more in Bethlehem, and felt satisfied that I knew the reason why no one came to my door to listen to my playing."

SEPARATION OF THE SEXES.

The separation of the sexes was a distinguishing feature in Moravian congregations until about the beginning of the present century. We now regard the practice as an error, equal to that committed by the Society of Friends when they forbid the practice of music. It was deemed essential by those who governed the community, but its enforcement caused much trouble, the Society losing thereby many excellent young members, who either left it of their own accord, or were excluded. It was the weak point, the *l'es*m of that day, which had to run its course; the rule being unnatural in its operation, interfered with the family relation, and in many ways barred the door of progress, thus causing many of the young to invent means of evading its rigid enforcement. It often led to deceit, to unhappiness, and the sacrifice of former confidence. Its effects upon music were such that no vocal performances could take place in the concert room, except those in which male voices alone took part, until its abolishment. It exercised considerable restraint even on the performance of church music, since the female singers were required to occupy the northern part of the church,—the present chapel.

The male performers, both vocal and instrumental, gathered around, and in the rear of the organ, in the gallery situated on the southern end of the building, being thus separated from the females by an intervening space of about seventy feet.

From existing printed and written Psalms and music used on festal occasions, dating from 1768 to 1795, it is evident that *two choirs* of singers existed, a male and female, each complete in itself. Some pieces were sung by the first or males, others entirely by the females; in some compositions they were made to respond to each other, and in others both sang together. (See old Psalms used before 1800.)

In the male choir, boys often sang the soprano parts.

The building of the new church begun in 1803, and finished in 1806, ended this ex-

clusiveness. The male and female performers were brought together on one platform, and better controlled and effective rendering of music was the consequence. It was no longer deemed improper for Sisters to sing at concerts; at first, the married alone being allowed to sing the solo's; but in time these gave way to the single Sisters. Thus, rapid progress was now made also in the development of vocal music.

While the former strict rules were in force, the single Sisters had in their house, for many years, a complete string quartette, consisting of first and second violin, viola and violoncello. The performers were members of their own choir; they performed for their own amusement, and assisted at the music in their own Prayer Hall.

INSTRUCTION.

The sources from whence the young people received their musical knowledge, were the Female Boarding School, Sisters' House and the Single Brethren's House. Instruction was generally imparted free of charge. Talent was sought for, and when found, was developed. Persons who practiced music were looked upon as servants of the church; every one was expected to assist in performances whenever called upon by the Director of Church Music.

Music was an institution of the church; the government of which was strict in many things, yet founded on the law of love, it wisely provided amusement, also. Readers were supplied with literary matter, chess, checkers and other games, (excepting cards,) were allowed to be played, and out door games were freely indulged in by the young. Music was specially fostered, as affording intellectual enjoyment, perfectly innocent, exerting a refining influence upon the human heart, and delighting the senses. All who could learn, were expected to engage therein. It was then believed, that whoever was able to calculate, could be taught music.

The congregation provided many of the

instruments; the clergy, whether Bishops or Prysbyters, met once or twice each week on a level with their layman, to practice in the concert room. Their doing so gave character and high tone to the meetings. No one then, deemed a violin, "*one of the Devil's implements*," or an organ, "*a whistle box*." False pride was allowed no place. They sincerely believed that "God could be glorified in all things," since all depended upon the motive; that the practice, (in a worldly sense,) led to a higher culture, rendering their people contented and happy, leading them into paths as pleasant and innocent as earth affords. Music furnished delights that never cloyed; the performer had a life-long task to master his instrument. He who studied harmony, oft times served the church with compositions. Nearly all the colonists came from music-loving Germany; the accessions to their community being mostly from the same nation. In this new country they had fewer social pleasures, being surrounded by dense forests, inhabited by fierce Indians, they had to look within themselves for diversion to cheer the weary and overtasked. Thus music, while it reminded them of their former home, also poured the balm of content into the bosom of the homesick.

That such amusements were indispensable to them is natural, as many were highly educated persons, who had left friends and homes, in a high state of civilization, for their adopted country, where a good wood chopper was more useful than the man of learning. Yet, all helped to carry out the mission for which they had come. The European customs were practiced; the congregations of the Fatherland being the models of the new ones in their adopted land.

PRACTICINGS.

Practicings were first held in the Brethren's House, (the present Boarding School,) after it was abolished as an institution of the church in 1814, they were held in the

large hall on the second floor of the east end of the new church, now used for keeping the archives of the church.

In the year 1824, they moved to the second story of the brick house, at present occupied by the Principal of the Moravian day school, the Rev. Ambroise Rondthaler. The musicians contributed towards making the house a two-story building, in order to have a good place to practice in and hold public concerts. After the place was required for school purposes, the congregation assigned the present chapel building for their use, which was used by them until about 1853, both for practicing and public concerts. That place being again required for religious services, the second-story of the Reliance Engine House, on Broad Street, was occupied for a space of about five years, the congregation contributed forty dollars yearly, which paid the rent. During the rebellion, the meetings were irregular; at present they are held in the hall of the Moravian Day School,

WHIT MONDAY.

Whit-Monday has ever been held a holiday in this community; it became the anniversary day of the *Philharmonic Society* in this manner: Among the accessions to the colony, was a professor of music, a member of the church, named David Moritz Michael, he was a *virtuoso* on the violin, performed well on the French horn, clarinet and other instruments. I remember hearing my father

NOTE.—Copy of a receipt existing in the Treasurer's book, dated 1807, now placed in the archives of the church at Bethlehem.

"Rec'd, Bethlehem, July 8th, 1823, of the Bethlehem Musicians, by the hands of John F. Rauch, Fifty dollars in aid of the School House funds, with the proviso, that, in case the said Musicians should at any time hereafter be deprived of the use of the Concert Hall for their exercises, the said sum of Fifty dollars upon application, shall be refunded to them.

\$50.

JOH. FR. STADIGER."

This refers to the building erected in 1823, and occupied by the Musicians in 1824, now inhabited by the Principal of the Moravian Day School.

relate, that he saw him take two French horns, place one under each arm, place one mouth-piece on each side of his mouth, and play a duett on the two instruments. This is attested by persons still living in Bethlehem, viz: Rev. Peter Ricksecker, Jedidiah Weiss and Charles F. Beckel. His violin performance excelled all that had been heard here up to that time. The young players all took lessons of him, and were greatly benefited, they acquired more proficiency, a better style, more neatness, and greater brilliancy of tone, and more spirit in executing. He was a composer, also, noted more particularly for compositions for wind instruments, then in vogue, called "PARTHIEN," or *Harmony Music*, composed for five or six instruments, generally two clarinets, two French horns and two bassoons. Such music was generally performed in concerts from the balustrade of the Brethren's House, on week day evenings, in the summer, for the entertainment of the town's people.

One of these compositions was specially composed for a diversion on the river on Whit-Monday afternoon, by the Professor, when the whole population could enjoy it. This was called "*Die Wasserfarth*," or the *Boat Ride*. The idea was practically carried out for a number of years, and resulted in making it the musical day of the year.

The inhabitants assembled on the river bank, west of the old bridge, about one o'clock, P. M. A large flat-bottomed boat, or *flat*, propelled by four men, with long poles, and provided with seats and music stands, received the musicians. A procession was formed by those who intended to participate in the pleasures of the occasion. When all was in readiness the boat started, the music began; the party moved up the Lehigh, accompanied by hundreds of listeners, enjoying the music, social converse and delightful prospect. The scenes on that part of the Lehigh were truly beautiful: the banks were studded with buttonwood, oak, hickory, water birch and other trees, whose graceful branches extended beyond, and dipped into the silent stream. Islands, covered with

vegetation, and trees whose shadows were reflected in the water, added to the attractions.

The walk was level, bounded on the north by fruitful meadows, with cultivated fields and orchards on the rising grounds, on the south by the river and adjacent mountains. The season of bloom then often at its height, the apple, peach, cherry and other trees being in full blossom, the meadows covered with violets, the river bank with honey-suckle, lupin and other flowers. The party continued westward one mile to an eddy formed by a turn in the river, forming a miniature *whirlpool*. The poles no longer touched bottom, the waters being too deep, the composer, poet-like, supposed a case of great peril, caused the music to convey the idea of fear and terror; the boat was kept in the whirlpool long enough for the musicians to act out their part, when it emerged from the eddy into the placid stream; the sounds changed into lively airs and graceful melodies. The boat meanwhile glided with the current, and the party wended their way homeward.

We leave the reader to draw his own conclusions as to how such a party would fare at this day, and as to whether we have made any advancement or not, in the tastes displayed in our social enjoyments, compared with the manner in which such occasions were celebrated in times that we now term olden.

Things have greatly changed since then; the walk has been entirely obliterated, a canal has been scooped out on its site. The river, then considered gentle in its character, owing to the construction of dams used in feeding the canal, has become violent, and noted as a destroyer, its floods tearing away the sodded river banks, uprooting the beautiful shade trees, and at times causing scenes of desolation, over which the lover of the beautiful laments.

My principal authority for the foregoing account, was the late Jacob Wolle, Esq., who, had performed in church, and in concerts over 57 successive years. He said, tha

about the years 1809 to 1813, he assisted as a performer of the *Boat Ride*; and that on one occasion the performers were

John Ricksecker, *1st clarinet*.

David Moritz Michael, *2d clarinet*.

Christian Luckenbach, } *French Horns*.
Peter Schneller, }

Samuel Krause, } *Bassoons*.
Jacob Wolle, }

I have a portrait of David Moritz Michael, taken from a water color drawing, painted by the late George Fetter, from life. D. M. Michael was born in Germany, in 1751, and lived for many years in Bethlehem and Nazareth, as a music teacher; afterwards, at Bethlehem, as class leader of the Single Brethren. After the Brethren's House was abandoned, he went back to Europe, and died at *Neuwied*, in 1823. "He was a dear good man, who should never be forgotten by us," says Brother Charles F. Beckel.

ORGANISTS.

That a musical community existed here may be inferred from the following circumstance. About the year 1800, the town contained about 500 inhabitants, yet that small number furnished six persons as *organists*, who were able to serve the congregation, and did so, without recompense. Such organists were required to know about 400 church tunes, and be able to play them in any key the officiating minister might start them. (The officiating minister generally commenced the singing of the hymn, without announcing the words, the organist and congregation joined in as soon as they could catch the words and the tune.) They were required to perform concerted music at sight. Now the congregation is about three times greater, and but three persons are found able to do so.

It was customary for each organist to serve one week. The key to the organ had a small green board attached to it; on this was inscribed "Organ Key," and the names of the players. Each organist, at the close of his

week's service, transferred the key to his successor. Each one of them thus serving once in six weeks. It was deemed not only an honor to be able to do so, but a great privilege to be serving the congregation in that manner. The names of the organists of that time, as well as the business each followed, are here given.

John George Weiss, *Watchmaker*.

Joseph Oerter, *Book-binder*.

John Frederick Peter,* *Clerk*.

Joseph Horsfield, *Nurseryman*.

Anton Smidt, *Tinsmith*.

Marcus Fetter, *Blacksmith*.

The organist of the large Moravian Church at this time is Ernst F. Bleck, and of the Chapel, Theodore F. Wolle. The organist of the Lutheran Church is Charles Swartz, of the Reformed, George K. Hess, and of the Catholic, Professor William K. Graber.

The vocal performers are now well drilled, resulting from weekly practicing which have been held under the direction of Ernst F. Bleck, for a period of several years.

PECULIARITIES.

Before the beginning of this century, the Moravians, like the Quakers, refused to bear arms; neither would they allow their members to dance; the latter practice was deemed a net of the "Evil One." All practices which

* JOHN FREDERICK PETER was one of the workers and promoters of music. He remained unmarried, and was then termed a "Single Brother." He was a good performer on the violin and organ. He composed also, many of the pieces in manuscript, in the library of the congregation, were written by him. He was chief clerk in the Unity's Office at Bethlehem, for many years. He was of a quick, nervous temperament, and inclined to "mix things" when excited. It is related, that upon an occasion of a public concert, given in 1806, while performing on the violin, and not holding it sufficiently tight with his chin, it slipped out, passing over his shoulder, and landed far in his rear. Upon another public occasion, he endeavored to catch the music which was slipping from the stand—while doing so, his violin bow slipped also—trying to recover both, the violin went also, the music stand next went over, and on the top fell the player, causing a sensation which has not been forgotten in 1870.

might lead to the cultivation of such tastes were forbidden; the various class leaders were instructed to suppress such manifestations. Hence *Symphonies*, *Overtures* and *Minuets*, were deemed proper to be performed; but dances, jigs and military music, were believed improper. But the young Brethren thirsted for new music, as the reader longs for new reading matter, and when secured, it was performed in its proper tempo.

At first, while performing forbidden music in the Brethren's House, (being very quick movements,) the attention of the Superintendent was attracted, he called them to account; they quieted him by showing him the title of the piece, "Minuet." Being no musician, and unable to distinguish the difference, he appeared satisfied, and they went on undisturbed ever after in such performances. In rendering marches, a *drum* was needed, but that was forbidden to be used, the want was supplied by stretching twisted strings of *raw hide* across a *wooden box*, which were snapped or beaten; when inquiry was made concerning it, he was assured that it was no drum, as he could see, but a *Bourro*, a newly invented instrument; it passed inspection, and answered their purposes. Thus were the strict rules broken down, and in 1810, a first-class military band, with drum and Turkish bells, existed here.

CHURCH MUSIC.

The Moravian Church has adopted choral tunes, deeming them best suited for congregational singing, "and although there is much sameness in style, yet they are capable of much variety in expression, and indeed many portray in peculiarity of cadence, or in combined melody and harmony, a diversity of emotion suited to the expression of those feelings in which a believer delights. Their beauty exists not so much in the melody as in harmony, hence they should be sung in four parts. Their tune books contain about 495, of which about 400 are used. They have been gathered from many countries, from every available source. They

use ten of Luthers, and fourteen of J. C. La-trobe's composing; the church owes the latter a debt of gratitude, not only for his compositions, which are truly devotional, but for the impulse which he gave to many musical members of his church in guiding and elevating their tastes. (See Lecture on Church Music, by the Rev. Lewis West, Minister at Brockweir, England, a portion of which was printed in February number, (1858,) of the *Fraternal Messenger*.)

I extract such portions of the lecture as bear on the subject of this work, and which, I think, contain the pith of the article referred to, entitled, "The Music of the Sanctuary in the Moravian Church."

"What is the *Spirit*, what is the form, and what is the practice of Moravian song?

What is the spirit of Moravian song? The singing of every church, as to its essential spirit, must depend upon the doctrines they profess and believe. So it was with the Brethren, who, in the eighteenth century, settled in Germany, England and America; they grounded their songs on their Christian experience. Their hymns set forth their own individual views, feelings and desires. Their direct tendency is to cultivate a close serene devotion, suited to a chosen few. The absorbing feeling is the love of Jesus, and this spirit of Moravian song has gone with the *United Brethren* wherever they have pitched their tents. They have cultivated it at all times and seasons; over the couch of infancy, and around the bed of the sick and dying; in the morning and at eventide, at the table of the Holy Communion, as well as on all their journeys and travels by land and sea. This spirit of Moravian teaching and song, is the grand spirit which holds us together; it is this which marks us as somewhat peculiar and distinct from other churches.

"What is the form of Moravian Song? Dating our remarks from the period of our exile from the homes of our ancestors, it would appear that, as a church, we have studied and encouraged only tunes of the most chaste and ecclesiastical character;

these have been gathered from all available sources; Bohemia, Germany, France and England, have been laid under contribution. Perhaps we may say, we have been more indebted to the great Reformer of Europe, Martin Luther, for the perfection of our present style of church singing, than to any other.

"The ancient Gregorian was, no doubt, the stepping stone to the style of hymn tune adopted by most of the foreign churches in Germany, as well as by ourselves. John Huss sang chiefly in Gregorian style, which, with some handed down by the ancients of the *Eastern Church*, and by *Ambrose*, probably supplied the *first branch* of the United Brethren with their church music; but Luther and all his cotemporary reformers, *Calvin*, *Farel*, *Zwingli* and *Æcolampadius*, adopted the style of the present modern carol, which became universally popular. The power of Luther over the inhabitants of Germany, is well attested by his adversaries, who exclaimed: 'The songs of Luther have done us far greater injury than his sermons.'

"It is not a matter of surprise, that as the age of renewed light, gave new impulse to the music of the sanctuary, and as whole provinces, cities, and even nations, were suddenly enriched with *chorales* and *hymns*, in the first style of excellence, that the *Moravian Church* should add largely to her stores from the common fund. In our collection we number about 55 *Lutheran* and 33 *English* chorales: while 6 are the compositions of the *German* branch of our church, 21 chorales are compositions of the *English* branch. Six (6) of our tunes have come to us from the *Bohemian* branch, while two are said to have been the production of the celebrated *Ambrose*, Bishop of Milan, who introduced the practice of *antiphonal* singing from the Eastern into the Western church; it is known however, that *Hilary Poitiers* brought the Choralé No. 235, from the Eastern church about the year 350.

"Luther's chorales abound with us; 10 are in use among us, while we have evidence of the genius and devotional feelings of the

Rev. C. I. Latrobe, in the 14 genuine tunes which he expressly composed for the *Moravian* service. For the 100th psalm tune, we, in common with the musical world, stand indebted to *Claude Goudimel*, the director of music in the city of Lyons, who was employed by *Calvin* to compose tunes for a new version of Psalms. He perished in the massacre of St. Bartholomew, in 1572, a martyr to his Protestant principles.

"Though all these tunes seem moulded in one style, yet they are capable of much variety of expression, and, indeed, many portray, in the peculiarity of cadence, or in the combined melody and harmony, a diversity of emotion suited to the expression of those feelings in which the believer delights.

"We cannot forbear to mention the debt of gratitude under which the *Rev. C. I. Latrobe* has laid our church, not only for his 14 chorales, but also for numbers of anthems, which respond to the feelings of true devotion, as well as to the impulse which he gave during his life to many musical members of the *Moravian* church in guiding and elevating their taste. His memory is embalmed with that of our chaste poet, 'James Montgomery,' in the songs which we and our children shall sing probably to the end of time."

Here in Bethlehem it has been customary for the organist to play interludes between the *lines*, which custom has grown from a simple turn into elaborate and highly colored passages. Such interludes not only tend to obscure the melody, but those features which caused the adoption of choral music by the churches—its grandeur and simplicity. Many object to their use, and they are now frequently omitted by the present organists.

Interludes between the *verses* were first introduced here by one of our present organists, Mr. Ernst F. Bleck. It was a decided improvement upon the former method of passing from verse to verse, without any relieving separation.

It is not customary here for the choir to lead in congregational singing, the organ

alone leads. Every member who is able, is expected to sing loud and heartily. The choir sings only concerted music, and alone. *Anthems* are sometimes sung by the choir, and by the congregation.

Concerted Church Music, with organ and orchestra accompaniment, was performed here soon after the settlement began. It was at first very simple in its style, being chiefly the compositions of our own people, who composed under instructions of those in authority, requiring them to simplify. As the style changed in Europe, the Moravian composers were allowed to furnish compositions of a higher order; the tastes of our people gradually improved, until the elaborate productions of the best masters were regarded as appropriate.

The Musical Library of the Moravian church at Bethlehem contains about 750 compositions, 146 with English Text, and 611 with German; composed by 89 different authors all are in manuscript, the greater part consisting of organ and instrumental accompaniments. Besides these, there is a large collection of bound books, containing collections of pieces, and others containing masses by various authors, the latter have English and Latin texts, and have been more recently obtained.

Among the manuscript music composed by members of the church, or by others not members, but at the request of the church, and not known outside of a few Moravian congregations; there are many that may be classed among the gems of musical compositions.

The favorite authors are Bishop Gregor, J. Christian Geissler, Dr. Soerensen, Graun, Bergh, Naumann, Freydt, Reissinger and Spöhr, of Germany. Rev. Christian Ignatius Latrobe, of England, and Bishops Herbst and Bechler of the United States. Before the choir sings, it is usual for the minister to rise and announce the performance, and read the text of the composition. It has been, and is

* See preface to Bishop Gregor's Choral Book, used by the Moravian churches throughout the world since the year 1784.

at this time, customary for the choir to sing at every *funeral*, several times at every *Love-feast*, and on other festal occasions, such as Christmas, Easter, Thanksgiving, &c.

Recently the choir sings every Sunday evening at the opening of the service in the large church. In addition there are MUSICAL SINGING MEETINGS, when no addresses are usual, the choir and congregation singing alternately; these are delightful occasions. There is no rule as to compositions and hymns, the officiating minister selecting such as suit the occasion.

There are also LITURGICAL SINGING MEETINGS, when the *choir*, the various *classes*, and the *congregation*, sing alternately or together. These are in print, and are only with organ accompaniment, and are in the German language. Such services are generally held in the evening.

The attractions of the services of CHRISTMAS EVE are made more inviting by music. Many suitable compositions exist here. For a series of years the services on that occasion have been opened by the singing of that gem, "*Stilly Night, Silent Night*," by the choir, a sweet composition, calming and preparing the large audiences for what follows. The services last about *two* hours, during which the Rev. F. F. Hagen's "*Morning Star the Darkness Break*," is sung, alternating between the choir in the gallery and the children in the body of the church, always to the great delight of those present. This anthem, although simple, and intended for children only, has taken deep root in the hearts of the congregation, who seem never to tire of its performance.

"For unto us a Child is Born."—*Handel*.

"Sey Willkommen."—*Haydn*.

"Lift up your heads, O ye Gates."—*Handel*.

"Gloria," 12th Mass.—*Mozart*.

and other compositions are performed.

At this time the church choir numbers sixteen female and eight male singers. The accompaniment to the singing consists of the Organ, 2 first and 2 second Violins, Viola, Violincello, Double Bass, 2 French Horns, 2

Trumpets, Trombone and Flute; Clarionets are not represented for want of competent performers.

The late Rev. Charles F. Seidel, (Born 1778, Died, 1861) promoted music in Bethlehem in many ways. The Philharmonic Society and church music had his active support. He was regarded as the best *Liturgus* Bethlehem congregation ever had.

CLOSE OF THE YEAR.

New Year's Eve in Moravian Congregations has ever been the occasion of special services. Formerly the adult portion of the congregation assembled in the early part of the evening to hear the "*Memorabilia*" read. This was a statement made by the minister of matters of public interest, or such relating to the congregation, which transpired during the year, and were worthy of record. The paper is made up from the Diary kept by all Moravian clergymen. The subjects treated of embrace the general features of the Seasons, Harvests, Health, Peace and War, Losses by Fire, new buildings, and a full account of the state of the congregation. All Births, Deaths, Marriages, removals and accessions, each name being fully recorded. The number of each class, the losses and accessions, together with a general review of the whole congregation, and a comparative statement as to its numbers, its increase or decrease. The reading of the *Memorabilia* at this time takes place during the first week in the New Year; this arrangement has been made to avoid the unnecessary exposure of persons who are under the discipline of the church.

At eleven and a-half o'clock P. M., the congregation assemble for WATCH MEETING. After the officiating minister enters, the choir sing Bishop Gregor's solemn composition, "Lord, Lord God," and then the congregation sing; after which the text for that day is read from the TEXT BOOK, and is the subject of the discourse which follows. Meanwhile the musicians in the choir consult their time pieces, and quickly assemble in front of the organ. The organist also watches

the hands on his time-piece, and sits ready with his feet poised. As the year expires, the new is welcomed by a loud crash of melody by the organ, and a double choir of Trombonists, by playing Tune 146. Text, "Now let us praise the Lord." The performance generally leaves the sentences of the speaker unfinished; but "Time waits not." The congregation rise and join in singing; followed by Prayer, the reading of the Text for the first day, and the singing of a Hymn. These meetings are always largely attended.

PASSION WEEK.

Passion week services begin on Saturday evening preceding Palm Sunday, with an introductory Address and Prayer; and with the reading of the History of the incidents of our Saviour's sufferings, which are connected with that day, as contained in the four Gospels; upon which occasion Dr. Soerensen's exquisite composition, "O Bethany, thou Peaceful Habitation," is generally performed. It was specially composed for the services on that evening. It might serve as a model, in refined taste, in simplicity, in accompaniment, and in melody.

In the services on Maundy Thursday, Good Friday, Great Sabbath, and Easter, music forms a prominent part; most of the compositions then used were composed to suit the occasions by devoted christian men; many of them persons of high musical culture, whose works have borne the test of time, and are greatly esteemed by Moravians, who always look forward to their performance with pleasure. Although various composers have written for these occasions, and changes are sometimes made, of those usually performed here during a number of years, we will notice the favorites.

FOR MAUNDY THURSDAY.

"*I See Thee in Thy Soul's Deep Anguish.*"—di Freydt. Soprano Solo and Chorus, with Obligato Bassoon, carrying a mournful melody, an accompaniment to the Soloist.

GOOD FRIDAY.

1. "Jesus bowed his head and died."—*di Gregor.*

2. "The Story of His Passion."—*di J. C. Geissler.*

3. "Lord of Life? now sweetly slumber,
With the Dead awhile a guest;
After torments without number,
Glorious is thy hard-earned rest.
Lo! the dreadful conflict's ended;
By thy sufferings thou hast won,
Now o'er all thy powers' extended,
Even my heart, O claim thine own.

—*di Latrobe.*

The first is for Soprano Solo and Chorus, tenderly accompanied by Organ and Orchestra, while an Obligato Flute continues its mournful strain uninterruptedly throughout the entire performance.

The second opens with a Duett for Soprano and Alto, and ends with full Chorus and Orchestra accompaniment.

The third is for Tenor and Basso Solo, Duett and Chorus. This is one of J. C. Latrobe's best compositions; the instrumental accompaniment is very fine. Two Obligato Clarionets and two Flutes are prominent features therein.

The services on Good Friday evening are intended to be a spiritual gathering of mourners around the grave of the buried Saviour. These three compositions have been performed here for many years, and have become precious to those who have heard them once each year since childhood.

Appended are given a few of the Hymns sung by the congregation on these occasions. See Hymn Book :

No. 116.

1.

"Met around the Saviour's tomb,
Friends of Jesus, why those tears?
Midst this sad Sepulchral gloom,
Shall your faith give way to fears?
He will soon, e'en as He said,
Rise triumphant from the Dead."

No. 120.

1.

"In the Sepulchral Eden,
The Tree of Life I've found," &c.

2.

"Here lies in Death's embraces,
My Bridegroom, Lord and God;
With awe my soul retraces,
The dark and dolorous road,
That leads to this last station;
Here in sweet meditation,
I'll dwell by day and night,
Till faith is changed to sight."

No. 125.

1.

"Go my Soul, go every day
To the tomb where Jesus lay;
Be with Him my members dead,
Be His Sepulchre my bed.

2.

"Boldest foes dare never come
Near my Saviour's sacred tomb;
Evil never can molest,
Those who near His body rest."

In the *Love-feast* on Great Sabbath afternoon, three musical compositions are performed by the Choir; among which is Brother Latrobe's composition, "HOLY REDEEMER," for Tenor Solo, Chorus and Double Chorus. This composition, good judges of music, deem equal to the best of Handel's works.

The *Sabbath* evening services are similar in character to those of the evening previous. The assembled worshippers are supposed to be gathered at the Saviour's grave, and give expression to their feelings by strains of sorrow. The Choir usually perform two pieces, one for female voices, in two parts; the other, one of Latrobe's compositions for the same, considered the best of all his works. Text—"With Thy meritorious Death," &c.

Both Friday and Saturday evening meetings close with congregational singing without organ accompaniment; the organist, after starting the choral, gradually ceases playing; this also is an impressive feature.

On *Easter morning* the church services begin at 5 o'clock A. M. (see article on Trombones). That the services we have attempted partially to describe, are of an unusual character, is evident from the fact, they have attracted religious persons from remote points to witness them; even from the far distant States of New Hampshire and Massachusetts.

TROMBONES.

By Moravians music is regarded as suited to every occasion in life; the last moments of the dying are soothed by the singing of Hymns at the bedside, oftimes selected and joined in by the departing one. After death, the departure is made known to the congregation by the performance of a Trombone Quartette from the church spire or other elevated place. At the funeral, when the congregation leave the church, the Trombonists head the procession, they perform while marching, and lead the singing at the grave.

The Trombones have a peculiarly solemn effect when well performed upon; better and softer effects could be produced by the more modern keyed instruments. The Cornet and Alt Horn, &c.; but the Trombone, was originally selected as the symbol of "The Last Trump," and on that account is likely to hold its place. Four different sizes are used, known as Soprano, Alto, Tenor and Bass, the two smaller have Trumpet tones.

In announcing a death with these instruments, the performers are guided by a rule laid down by the Church. Three tunes are always performed; the second tune is varied to suit the Class of which the deceased was a member. Those familiar with the rule can distinguish by the second tune to which Class the deceased member belongs. The first tune, in every instance, is that known in the Tune Book of Bishop Wollé, as No. 151, A. The text of the Hymn is:

"From our band a Pilgrim's gore
Before us to his rest;
We all are nearing to that home,
His lot is with the blest.
All earthly cares are o'er,
What bliss awaits him there;
The Soul will meet its Lover,
And in his bounty share."

Then follows the Tune of the Class or Choir.

A. FOR THE MARRIED BRETHREN. *Tune 83. D.*

"Jesus ne'er my soul can leave,
This, this is my consolation,
And my body in the grave,

Rests in hope and expectation,
That this mortal flesh shall see
Incorruptibility."

B. FOR THE MARRIED SISTERS. *Tune 79.*

"His sighs and groans unnumbered,
And from His breast encumber'd,
The countless tears forth prest;
These shall at my dismission,
To final rest's fruition,
Convey me to His arms and breast."

C. FOR THE WIDOWERS. *Tune 132.*

"His goodness and His mercies all,
Will follow me forever;
And I'll maintain my proper call,
To cleave to my dear Saviour,
And to His congregation here;
And when call'd home, I shall live there,
With Christ, my Soul's Redeemer."

D. FOR THE WIDOWS. *Tune 149.*

"Ye who Jesus' patients are,
Let your hearts be tending,
Thither where you wish to share,
Bliss that's never ending.
O, may you—constantly
Wean'd from what's terrestrial,
Look for things celestial."

E. FOR THE SINGLE BRETHREN. *Tune 185.*

"Faithful Lord, our only joy and pleasure,
Shall remain while here we stay,
Thine our matchless friend and highest treasure,
To adore, serve, and obey;
Thus we may with Thee in perfect union,
Live whilst here enjoying Thy communion,
Till we, having run our race,
Shall behold Thee face to face."

F. FOR THE SINGLE SISTERS. *Tune 37.*

"My happy lot is here.
The Lamb to follow;
Be this my only care,
Each step to hallow,
And thus await the time
When Christ my Saviour,
Will call me hence, with Him
To live forever."

G. FOR THE BOYS. *Tune 23.*

"Here on earth Christ's bitter passion
Is our only consolation;
Trusting in His death and merit.
We with joy yield up our spirit."

H. FOR THE GIRLS. *Tune 14. A.*

"When I depart my latest breath
Shall unto Him ascend,
As a thanks-offering for His death,
And thus my race will end."

I. FOR LITTLE BOYS. *Tune 39. A.*

"Wherein is for children true bliss to be found?
When by Jesus Christ as his sheep they are own'd,
In Him they find pastime, while here they remain,
And joys everlasting in Heaven obtain."

K. FOR LITTLE GIRLS. *Tune 82. D.*

"Should not I for gladness leap,
Led by Jesus as his sheep;
For when these blest days are over,
To the arms of my dear Saviour
I shall be conveyed to rest;
Amen! yea my lot is blest."

After one of the before mentioned tunes has been played, the first tune is repeated, during which each may make the following application to himself:

"May I too, once relying,
On Jesus' death and blood,
Leave this my body dying,
And then behold my God;
The earth, wherein my body
Shall rest, till rais'd again,
Is hallowed already,
Since Jesus there has lain."

Or this:

"When I shall gain permission
To leave this mortal tent,
And gain from pain dismission,
Jesus thyself present;
And let me when expiring,
Recline upon Thy breast,
Thus shall I be acquiring
Eternal life and rest."

Trombones are also used on *Festal* occasions to announce the festival, from the church steeple; the time being about seven and a-half o'clock in the morning. Again, before the opening of the service at *Love-feast*, at two o'clock in the afternoon. And at night if open air meetings are held, as upon the occasion of the Children's Festival. The tunes are varied to suit the occasion.

THE CHILDREN'S FESTIVAL.

Formerly the *outside* evening celebration on the occasion of the Children's Festival, was much more impressive than it is at the present day, and to be true to history it should be recorded; it was practiced here in *Bethlehem*, and at *Litiz*, and perhaps at other Moravian towns also. I refer to an *ILLUMINATION*; wires were drawn from tree to tree, to which were suspended *Lanterns* made of wire frames, covered with red, white, blue and yellow colored tissue paper, with a candle enclosed in each; the effect was fine in the evening when the lanterns were lighted up, they casting a mellow light over all, and enabling one to see the whole assembly. The lanterns were carefully put away and used from year to year.

As the town grew larger, customs and manners changed, and many visitors came who attended the celebration, it was named by some *The Feast of the Lanterns*, and so facetiously described by some one in print. The church authorities were alarmed at the idea that the outside world would believe the Lanterns were worshipped, and therefore ordered a discontinuance of their use. The custom may again be resumed, as large masses of people gathered together, are more orderly when seen, than when obscured by darkness.

The *Love feasts* of the Moravian church and the times at which the same are celebrated, are as follows:

- 1st. *Communion Love-feast*, held on the first Sunday in the year.
- 2nd. *Children's Festival*, first Sunday in Lent.
- 3rd. *Great Sabbath*, day before Easter, congregation Love-feast.
- 4th. *Fest of the Single Sisters* and their guests, on the first Sunday in May.
- 5th. *The Girls' Festival*, second Sunday in June.
- 6th. *Female Missionary Society*, Love-feast, on Whit-Sunday.
- 7th. *Home Missionary Society*, on Trinity Sunday.

- 8th. *Communion Festival*, on Sunday nearest to the 13th of August.
- 9th. *Children's Fest*, on Sunday nearest to the 17th of August.
- 10th. *The Brethren's Festival*, the last Sunday in August.
- 11th. *Married People's Festival*, Sunday nearest to 7th of September.
- 12th. *Boys' Festival*, on the last Sunday in October.
- 13th. *Communion Love-feast*, Sunday nearest 13th of November.
- 14th. *Children's Festival*, on first Sunday in Advent.
15. *Diener's Love-feast*, on fourth Sunday in Advent.

EASTER MORNING.*

The services on Easter morning, without the accompaniment of the trombonists, would lose much of their solemnity and interest. On that occasion the choir is often increased. Formerly all the instrumental performers, whether string or wind, took part, latterly, trombones only are used. The musicians pass through the principal streets of the town, beginning their course at about 3 o'clock, A. M., in order to awaken the members of the congregation, greeting them with

* In Germany it is customary at Easter to make presents of baskets of colored eggs to the children, those baskets always contain a number of little white rabbits, made out of sweetmeats. A lady friend having asked me what the rabbits were used for in this connection, I sent her the following explanation of the meaning, copied from an article in the *Weekly Progress*, of South Bethlehem, Pa., March 23, 1871:

"EASTER.—Although Easter is still several weeks distant, many of our people are engaged in making preparation for its coming. The baskets in which the eggs are kept are gradually filling up, and the latest tributes of the hen-coop are safely stowed away in them to meet the agreeable contingency. The little children are putting numerous questions about the rabbits that will come and lay colored eggs, for their special benefit, and as the day approaches, parents are devising the most innocent and successful means of keeping up the illusion or delusion, if you see proper so to call it."

the hymn No. 945, represented by tune 83. The text,

"Christ is risen from the dead,
Thou shalt rise too, saith my Savior,
Of what should I be afraid?
I with him shall live forever,
Can the head forsake his limb,
And not draw me unto him?"

Half an hour before service, the spacious church is usually filled with the congregation and visitors, who engage in praying the "Easter Morning Litany" which embraces the *creed* of the church. At the passage, "Glory be to him, who is the Resurrection and the Life," the minister dismisses the congregation, with the announcement that the rest of the LITANY will be prayed on the burial ground. The musicians having left the church previously, greet the congregation as they leave the church, with appropriate tunes, representing hymns suited to the occasion. A procession is then formed, led by the children of the schools, and teachers. 2nd. Church choir singers. 3rd. Instrumental performers. 4th. Clergy. 5th. Females. 6th. Males. They then move on to the graveyard. The males then occupy the first path running parallel with Market Street. The clergy, and all the musicians, the second path. The females the third path, and part of that running north and south from Market Street. It is so timed, that as the procession enters the grounds, it is met by the brilliant rays of the RISING SUN, emblematic of the time of the Savior's rising, and the resurrection.

As soon as the multitude have reached their appropriate places, the services are continued to their close. The singing is led by the instrumental performers. In case of a fair mild morn, about two thousand persons usually attend this really grand and impressive service. The grounds, which are always kept neat and tidy, shortly before Easter receive a special refit; new tombstones are placed on the graves of the newly buried, old ones are cleansed, others are newly sodded, and many are decked with

wreaths and *bouquets* of blooming flowers, as tokens of endearing affection.*

From the *Boston Congregationalist* of May 12th, 1870, the following appropriate article, entitled, *EASTER AT BETHLEHEM*, by the Rev. J. W. Chickering, D.D., a frequent visitor to Bethlehem, is copied, viz :

"Not Bethlehem in Judea, but that quaint old town in Pennsylvania, now blossoming into the newness of a large manufacturing place, where, a hundred and thirty years ago, a band of United Brethren came from Germany under the auspices of Count Zinzendorf, to found a mission and branch of the Moravian Church, in the then American wilderness.

"We arrived in three hours from New York, Maundy-Thursday noon, in season for the afternoon service, appropriate to the day of our Lord's betrayal, and for communion season in the evening, which, corresponding as it does, to the very hour of the original institution, I have wondered that all who have attempted to follow the events of Passion Week, do not thus observe.

"A large number of fifteen hundred communicants, belonging to the church, were present, some thirty or forty of whom, confirmed, not by the Bishop, but by the Pastor, on the Palm-Sunday previous, coming for their first communion. These occupied the front seats, the female portion dressed in white. The officiating ministers also wore white robes. The bread, in the form of thin wafers, was distributed, the occupants of each pew raising to receive it, and resuming

* The first service on Easter Sunday took place at Hernhut, in the year 1732, "The Young Man's Class" repaired before dawn to the grave-yard, and spent an hour and a half in singing and prayer. This form of celebration was adopted by the congregation, and was subsequently modified and extended. To think of those who had *fallen asleep*, was the ruling idea in this service. The Easter greeting: "The Lord is risen, He is risen indeed," with which the service begins, is heard through all the subsequent declarations and responses. This makes our burial places pleasing spots of happy repose, instead of what they otherwise would be, nothing more than the carnage fields of the Prince of Death.

their seats, until all were supplied, when rising at the words of institution, and breaking each his portion, causing a singular crackling sound, kneeled upon the floor, and partook of the element, and, then rising, each gave his next neighbor the right hand of fellowship, in token of love and good will towards the whole. The cup was necessarily partaken standing, followed by the same token, which we are told is strictly regarded, and would be felt as a bar to communion in case of any domestic or church alienation. The ordinance was interspersed, like all their services, with delicious music. A trombone band usually plays a voluntary, and a powerful organ, skilfully handled, with a full orchestra when required, and a well trained choir, give anthems and new oratories in the most admirable manner. The common church music, much of it of a highly artistic and chromatic style, is shared by the whole congregation, children not excepted, with a precision and fullness of harmony that would greatly rejoice our friend Prof. Tourjee, as an evidence of what may be done in congregational singing, even beyond the simple baldness of a melody sung in unison.

"The great musical service of the week, however, was at the Love-feast on Saturday afternoon, when the plaintive minor strains which prevailed throughout all the services of Good Friday, were modulated with the hopefulness which was to break forth into songs of accomplished joy on Easter Morning. Our Music Hall rarely presents a more attractive programme, or a higher standard of performance than we enjoyed, alternately with German and English words. It was difficult for some of our party, habitual concert goers, to keep hands and feet still, at the close of some of these magnificent Anthems, drawn from a rich Musical Library, containing the works of nearly one hundred composers, mostly Moravians.

"The climax, however, of religious as well as of spectacular interest, awaited us on Easter Morning, when we hoped, as four years before, to go '*unto the Sepulchre at the rising of the Sun.*' The noble old 'God's

Acres,' consisting of many acres, lies in the rear of both the old churches, being about the age of the oldest, 129 years. Many of its thousands of white marble slabs had been cleansed by the hand of filial or parental affection the day before. And when, at four o'clock on Sunday morning, '*The Lord is risen indeed*,' sounded forth in the German air, played by the trombones in the steeple, and afterwards through the streets, we hastened to the church at five for the commencement of the *Easter Litany*, it was not without some hope of concluding it under the lofty trees which overshadow the graveyard, with the Spring birds singing their brilliant accompaniment in the branches; but the weather was too unpropitious, and we were led to the conclusion that shelter and warmth, and comfortable seats, are on the whole, preferable to the out-door services, in our climate in April.

"I would like to speak also of the Pastor, Rev. Edmund de Schweintz, a lineal descendant of Count Zinzendorf, whose evangelical and truly Catholic spirit, fervor in prayer, and ability and tenderness in preaching, would make him a welcome accession in any circle of our New England Ministers. But I will only say to any readers who desire at Christmas or Easter, to witness appropriate religious services in new forms, and with something of the impressiveness of novelty, and the solemnity of what is ancient, that they cannot do better, if unable to visit the ancient Bethlehem, than to spend a few days at the 'Sun Hotel,' or one of the excellent private boarding houses in its Pennsylvania name-sake."

The first celebration of the Easter morning graveyard service by the Moravians, was held on the *Hutberg*, at Herrnhut, April 13th, 1732.

TROMBONES were formerly used to greet distinguished persons. When General Washington visited Bethlehem, he was welcomed by the trombonists, as a mark of distinguished respect. They were also formerly used upon the arrival or departure of clergymen and distinguished members of the Mo-

ravian Church. General Sullivan, of the Revolutionary army, was so greeted when he visited Bethlehem during that war.

This practice of greeting noted people, is thus recorded in the memorials of the Moravian Church, in a note to page 327.

"Towards evening, on Sunday, the 7th of August, (1757,) Governor Denny and his retinue, arrived unexpectedly at Bethlehem, crossed the ferry, and spent the night at the 'Crown.' He declined accepting the hospitalities of the Brethren on this side, although he was waited on in their behalf by Bro. Boehler. The young men accordingly entertained him with the music of *wind* and stringed instruments, from boats on the Lehigh in front of his lodgings. He set out for Philadelphia next morning."

It requires not a little self-denial to serve as a performer of the *Trombone Choir*. He is required to attend all the services where they are used. He is obliged to assist in announcing every death which occurs in the congregation, to play at the funeral, to play on every festal day, morning and afternoon. To play upon the celebration of the Lord's Supper. He is required to go to the graveyard, or climb to the church belfry at all seasons, and in every kind of weather; cold or rain must not be heeded, he goes through all; oftimes the intense cold congeals the moisture of the instruments, and renders playing almost impossible. Yet he is ever ready, this is done for the love he bears the church. Although much is required of such members, the congregation has never been without such a choir.

We cannot dismiss this subject without citing the distinguished services of several who are still serving the congregation in that capacity. There exists a photograph, called the "Three Trombonists," the *fourth* being represented by his instrument, he having "gone home." The three entered the service as trombonists, on Easter morning, A. D., 1818, having served to this date, without interruption, a period of 52 years. The names of the surviving three are

1. JEDIDIAH WEISS,
2. CHARLES F. BECKEL, and
3. JACOB C. TILL.

The missing Brother, TIMOTHY WEISS.

Trombones are not, we believe, used in the services of any other denomination of Christians in the United States. Those in use here were made in *Neukirchen*, Germany. The Brethren who constitute the performers at this time, are

<i>Soprano</i>	{ Ambrose H. Rauch,
<i>or Discant.</i>	{ Robert Rau.
<i>Alto.</i>	{ Charles F. Beckel,
	{ George M. Beckel.
<i>Tenor.</i>	{ Henry D. Bishop,
	{ James H. Wolle.
<i>Basso.</i>	{ Jedidiah Weiss,
	{ Charles N. Beckel.

The members of the Church Choir and Orchestra, while attending a church consecration in the vicinity of Bethlehem, which lasted during two days. The instrumental performers amused themselves during the evening by performing some music at their lodgings, part of which was of a lively nature. The visiting members attended the performance also.

While dining next day, a young clergyman asked one of the performers :

"Do you use the same instruments in church to play sacred music which you used last night?"

"Yes, we use the same."

Turning to an elderly clergyman, the young man asked :

"What do you think, brother, is it proper to do so?"

To which the Elder responded :

"Will you use the same mouth to preach with to day, which you now use in eating sausage?"

This settled the question in favor of the instrumental performers, and was a settler to the young man. It conveys the same lesson which is related of Father Taylor, the famous sailor preacher, of Boston. While preaching on amusements, the preacher paid a glowing tribute to the power of song. When a tall person rose on the pulpit stairs,

and inquired whether any one who died at a concert would go to Heaven?

To which the preacher replied, with disgust and contempt on his countenance.

"A Christian will go to Heaven wherever he dies, and a fool will be a fool wherever he is, even if he is on the steps of the pulpit."

SERENADES.

Serenades have been customary here from the founding of the town to the present date. During former times, more frequent than now. Visitors to the town were formerly greeted with a serenade. Birthdays were so celebrated. The date of birth of each individual in the community, was formerly known to the inhabitants, by a custom which existed, and which is still observed in Moravian congregations. We refer to the keeping of a *Birthday Book*, a record containing a blank page for each day in the year. In it were recorded the names of every member of the congregation, and friends and relatives in other places; distinguished members of the church, both here and elsewhere—both living and deceased—all such as they desired to remember. Often, also, distinguished names in the history of the world, such as Luther, Melancthon, Gallileo, Columbus, Washington, the Presidents of the United States, or others, were found therein.

The *Birthday Book* and *Text Book*,* were placed on the breakfast table each morn; after the Text was read, and while the family

* That this little manual is highly prized, is shown by its circulation, about 50,750 copies were printed for 1869, of which number, at least one-half are taken outside of our own membership. The year 1871 is the 141st since its first issue. The first Text is chosen by Lot, and is from the Old Testament. The second is taken from the New, and is not selected by lot. As the Texts are changed every year, almost every passage profitable for doctrine, reproof, correction or instruction, is in the course of time introduced. While those which teach the essential doctrines of faith, occur more frequently. The compilation is made by the Elders' Conference of the Unity.

was being served, the Record was generally consulted in order to ascertain whose birthday it was. This custom served as a bond which held the inhabitants in social union. No one, no matter how poor or humble, was forgotten, every one was greeted with good wishes and attentions. Such books of record also suggested subjects for conversation, often leading to entertaining and useful information, particularly so to young persons. Distant persons were greeted by letter, those near were visited during the day, and saluted with kind wishes, sometimes by the singing of hymns ere they left their bed-chambers. Poetical effusions were composed and sent; many specimens still exist in this community. One of the best compositions of this class was written by Bishop Gregor, while residing in America, to his daughter in Europe, giving a description of his American experiences, in the German language. It consists of thirty-six verses, from which the following selections are copied, viz:

An meine Tochterlein zu ihrem Geburtstag.

Nach Herrnhut gesandt,

VON CHRISTIAN GREGOR.

1771.

1.

Allerliebste Christel
 Heute Kriegst du zwar
 Keine Fest Epistel,
 Wie die vorge war,
 Die ich dir vo'm Jahre,
 Aus der See gesandt,
 Denn für die Zeit fahre,
 Ich auf trock'nem Land.
2.

Aber dessentwegen,
 Sollst du wenn ich kann,
 Doch zum Jahrestag Segen,
 Eingezellen empfahn,
 Und die sollst du Kriegen,
 Durch dis schöne Blatt,
 Dass dir zum Vergnügen,
 Bunte Rander hat.
3.

Erstlich gruss ich billig
 Dich von grund der Seel'n,
 Nachstens aber will ich
 Dir auch was erzähl'n
 Von des Heilands sache

In America,
 Und sonst was ich mache
 Hier und dort und da.

4.

Bethlehem hier hieben
 Ueber'm Ocean
 Seh ich just wie druben
 Unser Herrnhut an
 Als des Heilands Oertgen
 Dass im Lande leucht
 Und sein Blumengartgen
 Das ihm lieblich reucht.
5.

Alle Chor und Classen
 Nehmen daran Theil
 Und auf ihren Gassen
 Spuhrt man Fried und Heil,
 Auch viel liebe kleinen
 Sind hier gnadenreich,
 Die ich ins Gemeine
 Schon gegrusst von Euch.
6.

Feld und Wald und Gegend
 Sieht aus wie ein Land
 Dass der Herr gesegnet
 Hat mit seiner Hand
 Nazareth des gleichen
 Christiansbrunn Zumal
 Hat so segens zeugen
 Und auch Gnädeuthal.

It was written in 1771, and contains an account of the Bethlehem, Nazareth and other Moravian congregations, but the most attractive portion is the description it contains of his visit to the *Indian* congregation on the Susquehanna River, called *Friedenshütten*, now Lawrence County, Pa.

Special pains were taken when the 51st birthday came. Then surprise followed surprise, serenades were a part of the programme. Formerly hymn tunes were performed, such music being constantly practiced, the musicians were at all times ready to perform.

The Collegium Musicum, and the *Indian School*; the latter consisting of eight young men, a class who studied the Indian language under Brother *Perleus*. Two clubs. Some members belonging to both, serenaded regularly every Saturday evening, through the town, then consisting of about twelve houses, this was before 1750. The finale of

the serenade was in the graveyard, whither part of the congregation followed, and closed with an improvised singing of hymns. So says Brother John C. Brickenstein.

That was the first serenade club in Bethlehem; about 1825, a club existed for performing instrumental serenading music consisting of F. Herzog, *flute*; Daniel C. Freytag, *violincello*; Jedidiah Weiss, *bassoon*; William, or Rittmeister Schultz, *guitar*.

About 1835, a club existed here for serenading, composed as follows: Daniel C. Freytag, *violincello*; Israel Ricksecker, *flute*; Andrew Vognitz, *violin*; Samuel Weinland, *guitar*, and Matthew Christ, *clarinet*.

The following article, illustrative of this subject, is copied from a communication in a late number of the "Moravian," entitled,

"A GOLDEN WEDDING,"

"It is not often we have the privilege to record the celebration of a so-called *Golden Wedding*. But few are the favored couples who are permitted for fifty years to journey together through life. It was the happy lot of our esteemed Brother and Sister, *Jedidiah* and *Mary Weiss*, on Saturday last, the 26th of November, 1870, to commemorate the *fiftieth* anniversary of their wedding day. Not only they, but relatives and friends, looked forward to the coming of the day with joyous anticipations, and many were the surprises planned for the occasion.

"At early dawn, long before the rising of the harbinger of the day, the venerable couple were awakened from their peaceful slumbers by the festive tones of a double trombone choir. Very sweet and solemn was the music, as in the stillness of the night it resounded from near and more distant positions in the rear of their cottage homes.

"Next followed the visits of friends and neighbors, many depositing with their golden wishes, substantial tokens of their sincere regard. In the afternoon, upwards of thirty of their more aged friends gathered around the social board. Among them were a number who had lived beyond the allotted years of life; some who were present at the sealing of the nuptial vows; others, the

companions of youth, or associates in business. One, nearly four-score years of age, read a poem written by himself, consisting of thirty-five stanzas, rehearsing the various leadings of Providence in the life of his friend. At this happy gathering, many were the recollections of days long gone by that were exchanged, running over a period of full three-fourths of a century.

"In the evening there was another assembly, still larger than the one in the afternoon, made up principally of relations from far and near. Among other interesting incidents of the evening, a copy from the church books of the original entry of the marriage record, was read, also, the poem before mentioned, much to the enjoyment of all. The whole evening was a happy season, such as could be enjoyed only on an occasion like the present. Soon after nine o'clock all united in evening prayer, led by the pastors of the congregation, earnest intercessions were made for Heaven's choicest blessing to rest upon the aged pair.

"The singing of a hymn had just closed, when voices from without announced a new surprise. The church choir, in full body, quietly assembled in front of the house, and in three choruses greeted their venerable associate and his life partner. These being invited in, thirty were added to the already large assemblage.

"With many happy greetings from early morn, even to this late hour of the day, the pleasures might be supposed to have come to an end, but once more, as a few lingerers still kept up joyous converse, near the midnight hour, what was the surprise, when the favorite notes of the *Old Sextette Serenading Company* were heard sounding their happy congratulations. Finally, with the playing indoors of the familiar tune, '*When the Swallows Homeward Fly*;' the company was reminded of the late hour, and soon, though unwillingly, retired from scenes which will ever mark a gladsome day, and a green spot in the annals of their lives.

"The following, written by a lady friend, was among the presentations of the day:—

"On one of late November's days,
While Indian Summer's roseate glow
Was ling'ring in the dreamy haze
Of fifty years ago,—

When chill the merry brooklets ran,
And all the woods were brown and sere,—
The morning of their lives began
In the evening of the year.

Two lives Heaven-joined upon that day,
Have grown into a shapely one,
And, blessing-laden, fast away,
The happy years have run.

Oh! sweet the days of early May,
When waking out of winter's gloom,
The year's atune with blue bird's lay,
And all the world's abloom.

Oh! sweet the breath of bridal flow'rs,
The maiden's glossy braids among;
And pure the joy of marriage hours,
By wedding bells just rung.

And fair the blushes of the bride,
When life and love are in their May,
And willing "*love and honor*" hide
The harder pledge "*obey*."

But fruit is richer far than flower:—
May blooms a promise o'er the land;
But bounteous Autumn's golden dowry
Brings blessings with full hand.

And fairer far than bridal crown,—
Sweeter than all the glow of youth,—
The lives that all these years adown
Have cherished love and truth!

Two hearts in Christian living met,—
Two lives dividing joys and tears,—
Two lovers—aye, TRUE LOVERS yet,
As this day, fifty years.

True life, true love. Their sacredness
Comes like a prayer. We cannot say
The sweet and happy thoughts that press
Around this wedding day."

The fourth special organization for *Serenading* was formed here in 1840. This organization existed during many years; they produced sweet music, mostly familiar airs, arranged by three of the members, viz: Charles F. Beckel, E. F. Bleck, and Matthew Christ. Their collection embraced about thirty pieces. The members names were:

Charles F. Beckel, *1st Violin*,
Christian H. Luck, *2nd Violin*,
Matthew Christ, *Clarinet*.
John Sigley, *Bugle*.
Lewis F. Beckel, *Flute*.
Ernst F. Bleck, *Violincello*.
Henry D. Bishop, *Trambone*.

At a later day the same music was rendered, existing vacancies were filled by,

Ambroise H. Bauch, *Bugle*.
James H. Wolle, *Trombone*.
Charles N. Beckel, *do*
Rufus A. Grider, *Flute*.

THE SEXTETT CLUB.

When the era for brass music came, another club was organized, and performed for several years, during the existence of the former, and then took its place. It was known as the "SEXTETT CLUB." The instruments used were CORNETS and TUBAS, and was constituted as follows:

Lewis F. Beckel, *Leader*; George M. Beckel;
Charles N. Beckel; Bernhardt E. Lehman;
Matthias Weiss; Julius N. Weiss; William H. Boehler.

The music performed by them was mostly of Professor Graffula's arrangement. This organization did the community good service; the inhabitants of the town received many a musical treat between their dreams.

VOCAL SERENADES have ever been customary here from the town's commencement. An organization for that purpose existed here about 1850. Another called the "ARION" existed here for several years, using the "Arion Collection for Männerchor." It sang its "last lay" at the funeral of *Amos Comenias Clauder*, one of its members, who died Oct. 14, 1868. Lately the members of the Moravian Church Choir have serenaded several of its prominent members upon their entering the choir of the "*Married People*."

MILITARY MUSIC.

Military music took its rise here in the year 1809. Under the then existing military laws of Pennsylvania, all males between the ages of 18 and 45 years, were required to exercise in military tactics twice each year, or pay a fine. The first was called "*Exercising*." It embraced one of the districts of a brigade. The second embraced the entire brigade, and was called the *Battalion Drill*. On such occasions, nearly all the males reported for duty. Females also came as spectators; it was the gala day of that period. *Shows* or *circus* performances did not then yet exist. *Fairs** also were of a later date. A nodding plume was an admirable appendage in those days. To be an officer of the brigade was deemed a great honor. Persons attaining such positions endeavored to excel in display. Fine uniforms, bright buttons, large epaulets, plumes, cocked hats and attractive music were required.

The formation of the "*Bethlehem Band*" was the result of the militia system of that period. In the book in which the members recorded their names, is found the following: "*Preamble to the Constitution of the Musical Society of the 95th regiment, Pennsylvania militia*. As this society has been offered by the brigade inspector and colonel of the 97th regiment, Pennsylvania militia, that if the society will furnish the regiment with military music on occasion of battalion parades, the said musical society shall not be subject to any military fines, and as said society has accepted said offer, they agree to be bound by the following constitution.

"ART. I. The company shall be known as the

COLUMBIAN BAND, &c., &c."

To the instrument are attached 52 names, some of them among the most prominent citizens of the town. In the early part of its career the band numbered about *twelve* performers, but increased to twenty-four members.

*Two fairs a year were held in Chester, Pa., as early as 1690. (See Provincial Records, 2 vol. 36.)—J. H. M.

THE COLUMBIA BAND.

Names of the signers as they stand in rotation on the book.

Samuel Luckenbach,*	William Neisser,
John Ricksecker,	John M. Miksch,
Jedidiah Weiss,	C. F. Youngman,
David Peter Schneller,	Christian F. Luch,
John F. Rauch,	Benjamin Eggert,
John Oerter,	William Rice,
Christian Luckenbach,	Charles F. Beckel,
Timothy Weiss,	Samuel Luckenbach, son of Adam,
Jacob C. Till,	George W. Dixon,
David Luckenbach,	Charles Williams, Jr.,
Gottlieb Guetter,	David Weinland,
John G. Fetter,	Charles C. Tomblor,
E. F. Bourquin,	Samuel Shultz,
Samuel Weinland,	John C. Weber,
Christian Lange,	Charles Neisser,
Henry Hillman,	Charles L. Knauss,
Samuel R. Eggert,	George H. Goundie,
Charles F. Krenser,	John G. Clewell,
Phillip Bealer,	Jacob Luckenbach,
Wm. B. Luckenbach,	Samuel Bruener,
Herman Hillman,	Michael Kreider,
Charles S. Bush,	William Luckenbach,
Benjamin Whitesell,	Augustus Beilling,
Francis Lennart,	Josiah O. Beitel,
Augustus Milchsack,	Lewis S. Knauss,
Andrew Vognitz,	John A. Bourquin.

Matthew Christ, a good clarinet performer was a member also, but his name does not appear on the book.

John David Weiss, a brother of Timothy and Jedidiah—and said to have been the most talented of that family. He could play on any *string* or *wind* instrument of music. Often performed with the band. He taught the first band raised at Easton. He died young, and is buried here in Bethlehem.

At the beginning of the present century, military bands were rare; few existed outside of our great cities, performers were few; it was difficult to obtain instruments and suitable music. The present great city of

* Samuel Luckenbach, (No. 1.) was not a performer. He was the *captain* of the band, *i. e.*, the *Drum Major* as it is now called. He always dismissed the band at the close of practicing or parades, with the words, "gentlemen, I think the band is dismissed."

Philadelphia had at that time but one band, Frank Johnson, a noted bugler, a colored resident, organized a band from among his own race, it was *the* band of Philadelphia for a long period. During the earlier part of its existence, they accompanied the *Fencibles*, commanded by Col. James Page, when on a visit to Bethlehem, which they reached via the Lehigh canal by boat; on that occasion the Bethlehem band assisted in welcoming the visitors to the town, many of the members of the Bethlehem band were skilled orchestra performers, some of them able to compose suitable music. Their most effective composition at the time of the visit of Fencibles was a *Grand March*, composed by their leader, *C. Jacob Till*; the skilful rendering of which did them great credit. It was successively led by *John Ricksecker*, *C. Jacob Till*, *Charles F. Beckel*, *Samuel Luckenbach*, and during a short period again by Chas. F. Beckel, until it was disbanded. It existed during a period of about 30 years. The excellence of its music, and the high social and moral standing of its members, gained it great celebrity; its services were sought for in distant parts, and it was regarded as equal to any band in the Atlantic cities.

The first BRASS BAND was organized in the year 1839. It was led by *John Sigley* on the bugle, and existed only during a short time, about four years. In the year 1845 an excellent brass band, led by Peter Pomp, E-q., of Easton, visited the town; they performed with much taste, the well-known "Love Not Quickstep" The visit referred to was long remembered by the people of Bethlehem. The immediate effect was to arouse a spirit of emulation; it was remarked by the young musicians here, "Easton shall not outshine us long." An organization was formed at once by young persons: an existing *Reed Band* organization was converted into one for brass instruments, with the following persons as members:—Ambrose H. Rauch; Henry D. Bishop; Amos Bealer; Charles N. Beckel; Wm. H. Boehler; Lewis F. Beckel; Julius N. Weiss; Mathias Weiss;

Henry J. Oerter; Julius W. Held and Henry Bourquin.

This organization afterwards was continued under the lead of Lewis F. Beckel, during a period of about fifteen years. After it was disbanded, several attempts were made to re-organize, but without permanent success. At this time another effort is being made by persons who have not belonged to other organizations of the town; they are being instructed by Professor Beckert, of Allentown, Pa.

The organization referred to is called

THE BETHLEHEM CONCERT BAND.

The names of the performers are:

Edward Benner, *Leader*, E cornet; George Beers, E. cornet; George J. Malthaner, E clarinet; William M. Sigfried, E cornet; Henry Slider, E cornet; Otto Grovner, B cornet; Lewis S. Lilly, alto; Edward Hunt, solo alto; Benjamin Weber, alto; Matthew Weiss, solo tenor; W. Bachman, tenor; Phillip Sink, baritone; George M. Beckel, solo baritone; Samuel Simms, bass; William Ortt, bass; Robert Heckman, bass; Eugene Jacoby, bass drum; Edward Clewell, snare drum; Jacob Vognitz, snare drum; Stephen Kornmiller, cymbals.

THE PHILHARMONIC SOCIETY.

The Philharmonic Society of Bethlehem was the result of previous musical culture, and former organization. There was a prior association, known as the "Collegium Musicum of Bethlehem." Music had been constantly practiced in the town during a period of seventy-eight years; as an art-erathe new name was assumed. About the year 1806, an effort was made to revive the then flagging musical spirit. A benefit concert was given in 1807, after which, \$19.15 was collected, which at that time, was deemed a large amount. No tickets were sold, no admission fee charged, persons deposited their gifts at the door, in a tin-box, placed on the right hand, or west side of the door, for that purpose. The box was painted green, and marked, "For the Support of Music."

The treasurer's accounts, which are preserved, and which have been placed in the church archives, show the number and date of concerts given during a number of years, and also the amount received after each concert. From them we gather the following information, viz :

<i>Date.</i>	<i>Concerts.</i>	<i>Amount rec'd.</i>
1807,	17,	\$31.47.
1808,	28,	32.00.
1809,	36,	42.86.
1810,	24,	32.00.
1811,	24,	32.60.
1812,	16,	25.28.
1813,	24,	42.00.
1814,	14,	16.41.
1815,	12,	7.28.
1816,	10,	12.50.
1817,	12,	10.63.
1818,	11,	10.50.
1819,	13,	8.20.

In 13 years, 241 concerts, \$301.73.

Averaging about one dollar and thirty cents for each concert. The society paid no rent, and paid for no fuel; it had no other resources except the free will offerings of its own people and the few visitors who chanced to be present; and yet it was sufficient to purchase candles, violin strings and instruments, make needed repairs, pay for music paper, and copying music. And the society had \$4.42 in the treasury when it assumed a different organization and a new name, in the year 1820.

One of the items of expense in the treasurer's account before mentioned, is the following, viz :

"1811, Sept. 2d, to the Funeral Love-feast of Brother George Weiss,		
5½ qts. Teneriff Wine, 3,	.	17. 10½
53 cakes,	.	8. 9
		—
		\$1. 6. 7½"

Brother George Weiss, (the father of our Jedidiah Weiss,) had been one of the most active musical members. Was organist, and first violin for many years. Possessing fine social qualities, he attracted, and attached to him many warm friends. The entry is the only one of that kind, and indicates the

esteem in which he was held. The funeral was attended by all the musicians, his remains being preceded by them, each with his respective instrument, to the place of burial. Suitable hymn tunes were performed while moving to, and at the grave. It was the first burial of a musician at Bethlehem, buried with musical honors.

It has always been the practice with the Moravians in Bethlehem to supply the pallbearers and musicians with refreshments in one of the rooms of the church building, after their return from the funeral. Formerly these consisted of cake and wine, but about the year 1843 coffee was substituted in the place of wine.

Leading members of the musical society, and learners, practiced daily on their respective instruments, from fifteen to sixty minutes after dinner, and at night. Quartette clubs also existed, which met regularly at the houses of members, and at the Brethren's House. During many years the rooms adjoining the present Chapel building on the east, and occupied by John Christian Till, was a constant place of resort; all who could play were welcome. Brother Till was the church organist for many years, devoting nearly all his time to copying or practicing music. He could play the trombone and any of the stringed instruments. During the latter part of his life, he performed only on the violincello at concerts or at his home. He was organist from 1810 to 1843. He could play all the church tunes, about 500 in number, without notes, in any key the minister chose to start them. He was a tall, portly man, with a double chin, a quick dark eye, with a twinkle therein, a face beaming with goodness, and of a most genial disposition. He wore a long frock coat; a white metal snuff-box partly protruding from his vest pocket, was always drawn out, rapped with his knuckles and opened whenever he met a friend, or was passed around among his musical associates when they met. Possessing little or nothing of "this world's goods," yet ever contented and happy, being very active in the

service of the church. He died in 1844, aged 82 years, and was buried with musical honors. He was regarded as a father among musicians, even beginners were assisted by him. His death cut off another source which supplied performers for church and concert.

The musicians were supplied with "The Leipzig Musical News," a monthly paper by Brother D. Moritz Michael, for which they subscribed, which advised them what was transpiring in the European musical world, gave them ideas how music should be rendered, what new compositions to purchase, and how other organizations were conducted.

The attendance at practicings not being regular, it became desirable to effect a closer organization, which was brought about in 1820, under the name and title of "*The Philharmonic Society of Bethlehem.*" In effecting this organization, when a name was required, and Philharmonic was proposed, it was objected to, at first, as too pompous and high sounding for so small and humble a body, but upon consulting the Latin dictionary, the term was deemed appropriate, and it was unanimously adopted. The members of the new society bound themselves to pay 2 cents entrance fee, a yearly contribution of 50 cents, and a fine of 12½ cents for non-attendance.

Among the members of the society was Charles Gottlieb Hüeffel, a bishop of the Moravian church, born in Germany in the year 1762. He came to America in 1818, and resided at Bethlehem until the year 1827; while here, he was very active in musical recreations, performing well on the *violin-cello*, and also upon the *piano*. Upon the former instrument he was a very superior performer, having few equals, if any, in this country. He was an honest, straight forward and undesigning man, as the following anecdote will show. The late Rev. Lewis de Schwenitz, it is said, went to meet him on his arrival in America, and assisted him in getting his baggage through the custom house; when the violincello was brought out, one of the officials wanted to pass it free,

remarking, "Its only an old fiddle," when the Bishop spoke highly in its praise, saying how valuable and costly it was, which caused him to pay a heavy duty thereon. This circumstance was often related by his friend and others, as an amusing incident.

The treasurer's accounts for the first three years, and the accounts from 1850, to the present time, (1870,) exist. Those relating to the intermediate time, were in the desk of Charles F. Beckel, at his foundry on the banks of the Lehigh river, the building was submerged during one of the great freshets, and the account book destroyed. In 1821, eighteen concerts were given; in 1822 there were 21 concerts, and in 1823 only 18 given.

On the 19th of May, 1823, *The Creation* was performed on a larger scale than ever before in Bethlehem. Seventy performers took part. It was sung in the original German text, and the concert was deemed a great success. The entire receipts amounted to \$107.18, the expenses to about 50 dollars.

In 1824, eight concerts were given. On Whit Monday of the year 1832, Schiller's *Song of the Bell*, with Romberg's music, was rendered for the first time here, to the great delight of the public. The person representing the part of *Master*, was our present veteran basso, Jedidiah Weiss, now 74 years of age. The tenor soloist was Timothy Weiss, whose fine voice and skilful rendering is still remembered with pleasure by those who heard him. The soprano soloists were Miss Susan E. Stotz and Miss Lizette Bleek. The alto soloists were Mrs. Charlotte Beckel and Miss Caroline Brown.

The society had taken a new start, younger musicians were placed as leaders, some of the older having retired. It was full of youthful enthusiasm and fire, no trouble, no labor or expense was spared in order to bring about the best results. Efforts were also made to develop new performers, both among males and females, by gratuitous instruction. Things went on prosperously under the direction of Charles F. Beckel, Matthew Christ, Jacob Wolle, Ernst Lehman, Jedidiah Weiss and Timothy Weiss. Perfect

unity of action existed, and rapid progress was made. The compositions given for a series of years, at the Annual Festivals, were in

1833. The Creation. *Hayden.*
 1834. Spring and Summer. *Hayden's Seasons.*
 1835. Winter and Autumn. " "
 1836. The Song of the Bell. *Romberg.*
 1837. The Seven Sleepers. *Dr. Löwe.*
 1838. Same repeated. "
 1839. The Creation. *Hayden.*

The society was now in the zenith of its glory. The *Seven Sleepers*, then quite new, was repeated at public request. The style of Dr. Löwe's music suited the popular taste, and the legend touched the poetical.

The legend upon which this oratorio is founded, has been handed down from the early christian fathers. The scene is laid in the brief reign over Rome, of the pagan Emperor *Decius*, a fierce persecutor of all who embraced christianity. Decius reigned about A. D. 250. Among his subjects who had openly acknowledged the christian faith were seven orphans of noble birth, belonging to Ephesus. These persons to escape the fury of the tyrant, fled to a spacious cavern, in the side of a mountain, trusting that they would remain there unmolested. The emperor, however, caused them to be followed, and when their retreat was ascertained, he gave orders that the entrance to the cave should be walled up with large stones. The christians immediately fell into a deep slumber, which was miraculously prolonged, without injuring the powers of life, during a period of above 190 years. During this period most wonderful changes had been effected. Paganism was no longer triumphant, and christianity, instead of being persecuted, was honored by the then reigning emperor, the kind and benevolent *Theodosius II.* Pagan temples had been converted into christian churches, and the cross was found erected over the gates of the city of Ephesus, and in many other places.

Antipater, the Proconsul of Ephesus, and his consort Honoria, had both embraced christianity, and what adds no little to the

dramatic interest of the oratorio; the former was connected in consanguinity to the seven brethren buried alive by Decias. At this point the oratorio opens.

The representations of the seven brothers was deemed highly interesting, but more particularly the part of the boy *Malchus*, performed by Miss Lisette Bleck, who possessed the rare faculty of forgetting self, and throwing her mind and feelings into the part she represented, yet so modest and child-like, that she has ever been regarded by those who heard her, as unequalled in the part, in this place. There were few who could equal her as *Eve*, in the Creation, but her best role was *Malchus*.

The Bishop of Ephesus was represented by the Rev. John G. Herman, a Bishop of the Moravian Church, whose rich deep bass voice had a great effect upon the audience. His official position was poetically true. It was also a pleasing and unusual feature.

It is believed that the society attained its highest point of prosperity about the year 1839: in that year "The Creation" was again performed, and on a larger scale than ever before or since in Bethlehem. Great efforts were made, performers were drilled, not only here, but in the neighboring places of Allentown, Nazareth and Easton. Every instrument was represented as written, with the exception of oboes, for which clarinets were substituted. The performance took place in the large church. A platform was erected for the performers at the west end, decorations of evergreens and flowers graced the sides and front of the rostrum, and wreaths and bouquets the stands of the instrumental performers. The performances commenced at 2 o'clock, P. M., conducted by Charles F. Beckel; the two brothers Jedidiah and Timothy Weiss, sang the principal bass and tenor solos. On that occasion one of the most noted soprano's that the town had ever produced, sung her last lay for the society. It was Miss Lizette Bleck, then a teacher in the Female Boarding School, she was married shortly thereafter to the society's best flutist, Mr. Israel Ricksecker, and moved with him

to Canal Dover, Ohio. She has also "gone home."

The writer was present as a visitor to the town when the concert was given; he still retains the programme used by him, with remarks noted, and the effects produced upon him. One hundred and twenty-five performers participated. When the full power of all were exerted, as after "And there was Light," even the loudest tones of the large organ were not recognized by the audience, except in the general effect. I quote the closing portion of a notice which appeared in the U. S. Gazette, of Philadelphia, written by an auditor from that city, giving an extended description of the concert. It was clipped from a copy of that newspaper after my return home to Litiz, Pa., and has been preserved as a memento. Referring to the effect produced after the words, "And there was Light," it closes thus. "It hung like a spell upon those who had heard it before, as well as those who had not, they hung upon it as though entranced. It was well performed, and they who had the enterprise to get it up on this occasion, may be proud of the success they have met with. It is gratifying to the lover of music to see such attempts as this made so far from what is called the musical world. It speaks well for the state of society where they are found, for a musical people must needs be a refined one. They cannot fail to enjoy more of the real pleasures of life than those who care not for those things.

"In a few years, I, and I trust many others will look back to that hour, as one of the brightest and most pleasant spots in our lives, and hold in remembrance the music of the strains we then heard, until they are blended with those that are 'Hymned on High.'"

W.

In the year 1840, Wm. T. Roepper, a skillful piano forte, organ and violin performer, and a good tenor singer, became an active member of the society, and soon thereafter was elected as conductor, which station he filled during about thirteen years. During which time greater efforts were made than

ever before, to improve the quality of the music rendered. The practice of music, like all other human undertakings, is subject to "ebb and flow." The Bethlehem public had been surfeited with music. They could attend concerts at a cost of 12½ cents each, by becoming a yearly member. The contributing membership had not decreased, *but a want of interest manifested itself, the seats were oftentimes occupied by children*; under such circumstances it was but natural that the performers should lose their interest also, and practicing ceased for a time.

In the year 1858, an effort was made to revive the dormant society. T. Windekilde, a violinist, was elected leader, and L. Aghte, Louis F. Beckel and Rufus A. Grider, directors, and James H. Wolle, secretary and treasurer. The members met on the second floor of the Reliance Engine House. Miss Ernestina Hahn, afterwards married to Mr. Julius N. Weiss, a noted soprano singer, and a teacher in the Boarding School, gave instruction to the male and female singers of the society; using the "Social Glee Book." It was intended for open air recreations on the river at night. Such meetings were frequent for a time.

Mrs. Weiss also practiced (during the time of inaction of the society,) with the younger portion of the old society, and new material, and performed in public with success "*Der Bergman's Gruss*," or, "The Miner's Greeting," a composition of *Anacker's* for voices, with descriptive piano accompaniment. This is a charming composition, and although it was well received by the public, has not been reproduced, owing perhaps to the fact that the music is not in the possession of the society, and that the text has not been translated into English. The composer presents the prominent incidents connected with a miner's life, both of a sorrowful and happy nature. The composition deserves to be better known.

In May, 1863, the society again performed the Seven Sleepers, and repeated it the following month. Three concerts were given

in 1864, and the same number in 1865. We copy one of the programmes.

"Vocal and Instrumental Concert,
By the Philharmonic Society, at their Hall,
On Saturday Evening, March 12, 1864.
Madame Dressler has kindly volunteered
her services for the occasion.

PROGRAMME.

Part I.

Overture—Orchestra. *Kalliwoda.*

Aria—Judith—Mad. Dressler. *Concone.*

Quintette—For piano forte, violin,
flute, horn and violincello. *Mozart.*

Part II.

Chorus—From the Magic Flute. *Mozart.*

Trio—For piano, violin and violincello. *Reisinger.*

Chorus—From 12th Mass. *Mozart.*

Doors open at 7,

Concert to commence at 7½ o'clock.

Tickets of Admission, 25 cents."

During several years the society was greatly aided by the assistance of Professor Aghte, and Madame Dressler, both of them teachers in the Boarding School. The former a tenor singer, and a good performer on the piano, violin and violincello. The latter a vocalist of great power and attainments, having been a *prima donna* for many years in opera, in Europe.

Mr. Wm. Theodore Roepper, reappeared after a retirement of several years. He gave the vocal performers an opportunity to practice Shuman's "Paradise and the Peri," in order to gratify a taste which he had acquired for the works of that author; and the pleasure it would afford others. The offer was eagerly embraced. Mrs. Jane Krause,* (the eldest daughter of Mr. Roepper,) took the most difficult and prominent part of the *Peri*, and sustained it with success. Miss Annie Stein, Miss Ellen Lichtenthaler, Miss Kate Selfridge and Mrs. Emily Sieger,† also sang solo's. Robert Rau was tenor soloist, and Messrs. Jedidiah Weiss and Anthony Goth, basso's. The accompaniment was performed on the piano by W. Roepper. It

was intended for social recreation only; but the performers desired to sing it in public for the benefit of some charitable object. So a concert was given in February, 1867, and with such success, that the public required two repetitions; all of which were well attended, although the weather was unfavorably on every occasion.

In the year 1869, a new organization was effected. The society was placed under the direction of Professor William K. Graber, as leader. During that year Rossini's *Stabat-mater*, and Spohr's *Last Judgment*, were performed here for the first time. We copy two articles which appeared in the *Moravian* newspaper, published in Bethlehem, in order to show better how the music was rendered and received by the public, and the state of society as it existed at that time.

Extracted from the *Moravian* of March 6, 1869.

"The concert on Saturday evening last was in every respect a gratifying success. The programme was a choice one, the rendering of it admirable in every particular, and there was a crowded house. Part I, embraced the following:

Overture—La Concertola. *Orchestra.*

Fantasia—Piano—Chopin. *Prof. Warner.*

Trio—Piano, violin and violincello. *Mendelssohn.*

(By Messrs. Wolle, Graber and Bleck.)

Marchia—Piano—Raff. *Prof. Warner.*

Quintette—Larghetto & Ronda. *Bethoven.*

(Wolle, Graber, Bleck, Chas. Roepper and B. E. Lechman.)

"Prof. W. Warner received a well deserved *encore*, to which he responded by playing *L'Ecum du Mer*. It is seldom, indeed, that more brilliant and finished performing on the piano is heard than that with which the audience were favored on this occasion.

"The *Stabat Mater*, which formed Part II, was never sung better. The parts were distributed as follows:

Cupus Animam. Mr. Robert Rau.

Quis est Homo. { Miss Kate Selfridge.
Miss Otelia V. Clauder.

Pro Peccatis. Mr. Anthony Goth.

* Wife of Cornelius W. Krause.

† Wife of William S. Seiger and daughter of Augustus Wolle.

Eia! Mater. Mr. Jedidiah Weiss.

Sancta Mater. { Miss Ellen Lichtenthaler.
Miss Mary Ann Rice.
Messrs. Rob't Rau and Ed-
win G. Klosé.

Facut Fortem. Mrs. C. W. (Jane) Krause.

Inflammatus. Miss Ellen Liehtenthaler.*

"A repetition of the last was enthusiastically called for. It was superbly sung. The solos and choruses were each given with admirable precision and expression. It was a most enjoyable evening. Why cannot the concert be repeated? We believe the public would heartily welcome a repetition, and we have no doubt that all the performers and singers would enjoy it as well. It is certainly a gratifying circumstance that there is still so much musical taste and ability among us, and it will not be questioned that both ought to be cultivated. It is a pleasant thing to see, and hopeful symptom of the healthiness of social life in Bethlehem, when citizens of all ages and classes meet together to rehearse such classical music as that embraced in the above programme, and when, without any parade or affectation, the same is publicly rendered for the enjoyment of others, and for a charitable purpose. The Philharmonic Society has a mission to perform, which, we trust, it will not neglect; its more immediate duty being at the present time, as we think, a repetition of the concert of Saturday evening last."

The first concert for the benefit of the Young Men's Christian Association's course of "*Winter Evening Entertainment*," was given on Saturday evening, November 27, 1869. The programme consisted of the following selections.

Overture—La Dame Blanche. Orchestra.

Quartette—From Oberon. Weber.

Mrs. C. W. Krause, Miss O. Clauder, Rob't Rau and Lehman.

Sonata—Flute and Piano. Kuhlman.

Flute Obligato, Chas. Roepper. Piano, Prof. Wolle.

Duett and Chorus—From Mendelssohn's Hymn of Praise.

Miss Annie Stein, Miss Kate Selfridge.

* Now Mrs. Anthony Goth.

Waltzes—Orchestra.

Strauss.

Song.—Glockentoeue.

Proch.

Miss Kate Selfridge, accompaniment.

Mr. B. E. Lehman, French Horn.

Prof. Graber, Piano.

Heinweh—Orchestra.

Jungman.

Trio and Chorus.—*Die Sauften Tage*. Kücken.

Mrs. Krause, and Messrs. Rau and Goth, and Chorus.

Chorus.—"The Heavens are Telling," from the Creation. Hayden.

The Musical Reporter of the *Moravian* in the issue of that paper of December 2, 1869, writes enthusiastically of the performance, thus:

"The Philharmonic Society on Saturday evening last was a delightful success. We have seldom had a concert in which the programme was so uniformly carried out. The selections were all more or less familiar, at which some may be disposed to cavil, (to our taste this was one great merit of the programme,) but no one could have failed to be entirely satisfied with the manner in which they were rendered. Excepting our memorable "*Paradise and the Peri*" experience some years ago, we have not for many years, had so full and well-drilled an orchestra and chorus. Very great credit is due to the conductor, Prof. Graber, and to the members of the society, who have suffered themselves to be drilled, rather a rare virtue in volunteer performers, be it remembered. The evidence of careful rehearsing were evident throughout, and there was a promptness and correctness in time and expression in which our orchestras were formerly rather deficient. We welcome this concert as the beginning of a new musical era in Bethlehem, which shall do more than restore its ancient renown, and as for ourselves, we vote for dispensing with the lectures announced in this course of "*Winter Evening Entertainments*," and substituting concerts, even though these could only be had by repeating some of the previous performances. Music that is worth hearing at all, has nothing to lose, but much to gain by repetition, and that not only once, but many times.

"The orchestral contributions to the programme were, the overture to *La Dame Blanche*, Op. 44; *Kalliwoda*; *Heimneh*, (Jungman,) and some of Strauss' Waltzes, (the latter the only portion to which we take slight exception.) The Quartette from *Oberon*, was sung by Mrs. C. W. Krause, Miss Otalia V. Clauder, Messrs. Robert Rau and B. E. Lehman. The Flute Obligato was finely performed by Mr. Charles W. Roepper, accompanied on the piano by Professor Theodore F. Wolle. The Duett from Mendelssohn's "Hymn of Praise," was sung by Miss Annie Stein, and Miss Kate Selfridge, the chorus being full, about thirty singers. This was unquestionably the gem of the evening, and so the audience seemed to think, but it failed to accomplish a repetition. The "*Glockentene*," (Prock,) was sang by Miss Selfridge. Mr. B. E. Lehman, accompanying on the French Horn, and Prof. Graber on the Piano. It deserved the *encore* it received. The Trio '*Die Sanften Tage*,' was beautifully sung by Mrs. Krause, and Messrs. Rau and Goth. The chorus was composed of male voices. It, too, we want to hear again. '*The Heaven's are Telling*,' was splendidly given by the full chorus, at first a little too slow in time, but the conductor speedily remedied this. Altogether the Concert was an event, and the public asks for many more like it."

On the 12th of May, 1870, the Society rendered the Oratorio of the "Seven Sleepers." In the *Moravian* of the same date, it is stated that, "It has been performed several times by the Society, the first time being in 1837, when the solo parts were distributed as follows: Miss Lizette Bleck, (afterwards Mrs. Israel Ricksecker,) Miss Susan Stotz, (afterwards the wife of Rev. H. J. Titze), Miss Phoebe Bleck, (now Mrs. Wm. Brown), Miss Louisa Pietsch, Mr. Charles F. Beckel, Mr. Timothy Weiss, Rev. John G. Herman, Rev. Julius Beehler, Rev. J. C. Brickenstein, and Mr. Jedidiah Weiss. Mr. C. F. Beckel being also the leader of the orchestra.

"As the text of the Oratorio will be for sale at the Concert, we need not give the plot. The distribution of the solos is as fol-

lows: *Sopranos*, Mrs. Laura Clauder, (*M. N. Bleck*), Mrs. C. W. Krause, Miss Kate Selfridge; *alto*, Miss Cornelia F. Boner; *tenors*, Mr. Robert Rau, Mr. Henry T. Clauder, Mr. Bertine P. Erwin; *bassos*, Mr. Jedidiah Weiss, Rev. Edwin G. Klosè, and Mr. Anthon Goth. The chorusses are numerous."

At a meeting of the Philharmonic Society of Bethlehem, held on Thursday, October 6th, 1870, the following gentlemen were elected officers of the Society for the ensuing year, viz:

Charles F. Beckel, *President*.

James H. Wolle, *Secretary and Treasurer*.

Theodore F. Wolle,
Robert Rau, and
Charles W. Roepper, } *Directors*.

William K. Graber, *Conductor*.

The Society seems to have taken a new lease of life. Efforts are now made, not only to improve the rendering, but also to bring in new material. Much progress has already been made under the industrious and genial new conductor, Prof. Graber. The number of vocal performers at this time belonging to the Society, is sixty-two, consisting of thirty-three males, and twenty-nine females. The orchestra numbers twenty-six (26) performers.

Conductor, Professor Wm. K. Graber.

First Violins, { " Theodore F. Wolle,
Mr. S. Erastus Pettee,
Mr. Charles F. Beckel,
Mr. E. C. Ricksecker.

Vola, Robert Rau and Matthew Smith.

Second Violins, { Alfred C. Roth,
Charle Riegel,
Charles Luck,
Augustus Gugatsh.

Violincello, Ernst F. Bleck, John Luck.

Contra-Bass, George F. Beckel.

Bassoon, Jedidiah Weiss.

Trombones, Charles N. Beckel. James H. Wolle, Augustus H. Leibert.

Cornets, Lewis F. Beckel, Adolph Degelow.

French Horns, Ambroise H. Rauch, Bernhardt E. Lehman.

Flutes, Charles W. Roepper, Harry H. McNeal, and Rufus A. Grider.

*Organ, Mrs. Louisa Huebener.**
Keettle Drums and Triangle, Frank Stuber.

CLOSING REMARKS.

The state of music in Bethlehem, embracing a period of 120 years, has often been over-rated by tourists and other visitors, who have from time to time written highly colored articles for the newspapers. We believe that up to the year 1825, the Bethlehem orchestra compared well with other *amateur* orchestras in the United States. When the *Musical Fund Society*, of Philadelphia, performed the "CREATION" for the first time, the trombone parts could not be filled there. The performers came from Bethlehem. Jediah and Timothy Weiss and another answered the call. The former thus relates the occurrences of one of the rehearsals. "I remember well, I played the *bass trombone*; when the recitative was sung, wherein the creation of the lion was described, we, the trombonists, blew one long note of four quarters. The conductor rapped,—all became silent. The part was repeated three times with the same result. One of the performers in our rear was overheard to say, 'What folly to get country folks to play such important parts without any more practice than a last rehearsal.' The recitative was repeated a fourth time with the same result. We then did not know that they stopped on our account. Mr. Hupfeld then came and examined our notes, and proclaimed aloud: 'They are right, gentlemen! the basses must hold out four full quarters.' They had played short notes before. The object of the composer was to imitate the lion's *roar*, which was most effectively done by long notes on brass instruments. After the performance was over, one of the performers, a German, remarked to me, 'You *blay vell* your *bart*,' to which I replied, 'If they give us nothing more difficult, such as *this* is easy enough.' I did not let him know that we had practised our parts thoroughly ere we left home."

* Miss Mary Ann Rice has been the organist of the Philharmonic since 1869.

Mr. Richard S. Smith, the well-known underwriter of Philadelphia, in speaking to me one day of music, said, "I was one of the originators of the *Musical Fund Society* here, about the year 1819. As soon as we got well under way, it was decided to give a *Grand Concert*; when we found to our dismay, that we could not find in the city any *trombone* performers to play in the principal piece, where such instruments were required. So we sent to Bethlehem, and they sent us two or three performers. At the Concert, those gentlemen, with their large brass instruments, were the centre of attraction. Trombones were a novelty in our orchestra, and but few persons had ever seen one. After the Concert, one of our members, a Mr. Roberts, said he thought he could learn to play one of those big things, so one was purchased for him, and he took it home to practice on it. At the next meeting he was called upon to report progress, which he did as follows: 'I took the trombone home, and when I got there the sitting-room looked very cozy, the cat was curled up in front of the fire, the wife was up stairs, and the baby was asleep in the cradle. So I sat down to try my instrument. I blew vigorously; a discordant blast was the result. The cat sprung to her feet in affright with her hair on end and tail much enlarged; she gave me one astonished look, and then tore furiously out of the room. I made another attempt, with the same result as to sound, which awoke the baby; it screamed with terror. I laid down the trombone and walked the floor for an hour with Miss Roberts in my arms.' The report created shouts of laughter."

There was a time when the state of music here, we believe, entitled the orchestra to rank among the *first* in the land. *It is not so now*, neither has it been for many years; the musical progress in cities has left us far behind. There talented teachers are located, who are well paid; here such talent is not sufficiently remunerated. Bethlehem has lost its former *sources of supply*. Learners must now depend on their own resources. In instrumental performers the Society has retro-

gaded, both in number and variety; but the vocal performers are now more numerous than formerly.

Music is much practised here still, yet he who comes here with ideas wrought *too high*, expecting to hear "celestial sounds," as some do, will go away disappointed. The performers, as has been shown in these articles, are not, and never pretended to be, artistes; but simply lovers of classical music. The members of the Society, being mechanics, laborers, clerks, clergymen and others, who associate together and play merely for recreation and amusement. Such a state of affairs may appear strange to some, but here it is deemed a privilege, and one which leads to happy results.

The *Sunday* practisings have been discontinued since about the year 1850; not because they were deemed improper, but in order *not to give any cause for offence*. The place is not a Moravian town now, being peopled by persons of various religious denominations. At the practisings on Saturday evenings, pieces were seldom repeated, which gave the meetings the character of recreations rather than of practisings. So says Mr. Charles F. Beckel.

It is a well known fact, and one worthy of notice, that although the town of Bethlehem contained hundreds of persons who performed on the violin, no one could be hired to play *dances*, until about the year 1860. Parties who came here to the hotels to dance, had to be supplied with music from abroad.

It is also proper to state, that it is *not* claimed that Bethlehem always stood pre-eminent in music among the Moravian congregations in America. It is a well known fact that music was much practised in all the Moravian settlements, and that others may have at times had better orchestra performers and vocalists than were to be found here,—such may have been the case at *Nazareth*, *Litiz*, and *Christiansburg* in Pennsylvania, and at *Salem*, in North Carolina,—but we do believe that we are fully sustained in saying, that, in a general sense, music has attained a greater proficiency, and sustained its hold

upon the inhabitants of the place, longer in Bethlehem, than in any of its sister congregations.

THE LIEDERKRANZ.

The *Bethlehem Liederkranz* held its first meeting on Saturday evening, October 29th, 1870, in the Hall of the Moravian Day School-house, agreeable to a call of Charles W. Roepper, the original founder of the "*Kranz*." Twelve persons were present, and the Society was duly organized by the election of the following officers:

President, Charles W. Roepper.

Secretary and Treasurer, George H. Luckenbach.

Directors, Matthew J. Schmidt, George H. Luckenbach, and Frederick J. Rice.

Conductor, William K. Graber.

Owing to the death of the secretary, of Matthew J. Schmidt, a director, the resignation of the president, and the insertion of a new clause in the constitution, authorizing the election of a vice president, a meeting of the Society was called, and a new election held to fill the vacancies, which resulted in the following choice of officers:

Abraham S. Schropp, *President*.

Henry G. Borhek, *Vice President*.

Augustus H. Leibert, *Sec'y and Treas.*

Directors, Frederick J. Rice, Theodore F. Levers, and James T. Borhek, Jr.

The following is a full list of the names of the members of the Society:

Charles W. Roepper, Abraham S. Schropp, William K. Graber, Frank L. Wolle, Samuel Solt, James M. Schnabel, Augustus H. Leibert, Theodore F. Levers, Caesar Spiegler, Charles Prosser, Joseph A. Weaver, George Hess, Charles Swartz, Clarence Christ, Clarence A. Wolle, Frederick J. Rice, Bertine S. Erwin, M. D., James T. Borhek, Jr., George H. Luckenbach, Benjamin Reigel, Joseph J. Beahm, Quintus Jacoby, Franklin L. Sussdorf, Frantz Koegler, Cyrus E. Breder, Henry G. Borhek, Frederick Miller, Edward Welden, Olivar H. Clewell, Ammon Gardiner, Milton J. Hess, Adolph Degelow, and Matthew J. Schmidt.

The Society meets every Friday evening for practice, and frequently serenades its members and friends. It assisted at the concert of the Philharmonic Society, which was given on March 2nd, 1871, singing the following German songs: *Abschied vom Walde*, "Farewell to the Forest," by Mendelssohn; *Die Wacht am Rhein*, the German campaign song, which took the audience by storm; an encore was demanded, but instead of repeating it, the Society sung *Mein Wunsch*, "My Wish," which gave great satisfaction. See Martin's History of Bethlehem and the Moravians, p. 172 and 173.

[From the *Bethlehem Times* of March 3d, 1871.]

"The Philharmonic Society gave the last concert of the season," (Winter Evening Entertainments), "last evening. The programme was as follows:

1. Overture to Zampa,—ORCHESTRA. *Herold.*
2. Farewell to the Forest,—Bethlem Liederkrantz. *Mendelssohn.*
3. Spring Greeting,—Cantata with orchestral accompaniment. . . *Niels W. Gade.*
4. Quadrilles,—ORCHESTRA. . . . *Strauss.*
5. Duett from Jessonda, *Strauss.*
6. Die Wacht am Rhein, German Campaign Song,—Bethlehem Liederkrantz.
7. Overture to Stradella,—ORCHESTRA. *Von Flotow.*
8. Finale to Fidelio,—Society. . . *Beethoven.*

"The opinion was generally expressed that this was the best concert ever given by the Philharmonic Society. The Liederkrantz lent very efficient aid in making the entertainment a success. They sang the "Wacht am Rhein" like Berlinese. We dare not endeavor to praise all that was praiseworthy in the performance, for fear of not being able to stop when we have filled the space set off for this article. Suffice it to say, that the Philharmonic last night twined for itself another *Lieder Kranz*, and that the Liederkrantz established their right to wear their name.

"Professor Graber, to whose careful training the *Philharmonie* and *Liederkrantz* owe all their success, certainly should have much

satisfaction in witnessing and participating in the triumphs of the two societies, such as they made last night.

"At the close of the concert Mr. Henry J. Seamen, President of the Young Men's Christian Association, made a neat little speech, in which he thanked the audience and the public for their kind patronage of the *Winter Evening Entertainments*, and stated that this winter and last, the lecture committee had been able to place some funds in the treasury of the Association."

[From the *Bethlehem Daily Times*,
Wednesday, June 14th, 1871.]

"SERENADES.—Last evening being the sixty-fourth anniversary of the birth of Mrs. Caleb (Mary) Yohe, the well known hostess of the Eagle Hotel, the *Bethlehem Liederkrantz* assembled quietly at 11 o'clock under the window of Mrs. Yohe's room, and sung in glorious style some of their best pieces with great precision and spirit. The last piece was especially beautiful. This mark of esteem for our kind-hearted and worthy old friend, was not only a well-deserved compliment to her, but the rich treat was enjoyed by the fair guests of the Eagle, who not only expressed themselves delighted with the singing, but were favorably impressed with the personal appearance of some of the Liederkrantz, judging from expressions we accidentally heard of their approbation. The Liederkrantz also serenaded the *young ladies* at the *Seminary*. Some of the "Single Brethren" were favored with bouquets of flowers, thrown from the windows by the girls. We congratulate the Society on their marked improvement, and the efficiency they have attained in the short time they have been practising."

MUSICAL CELEBRITIES.

THEIR VISITS TO BETHLEHEM.

Among the summer visitors to Bethlehem who came to recreate, were *Herr Nenninger*, a good violinist from Baltimore; *Herr Reichard*, and *Charles Hupfeld*, both celebrated violinists from Philadelphia. The latter

came when quite a young man, and continued his visits during many years. He was the best performer on the violin in Philadelphia until about 1835.

A train of enigrants tired and weary, stopped for water and rest on the banks of the Manokasy creek, on Water Street, Bethlehem, about the year 18 . A likely young man, sitting apart from the others, attracted the notice of a farmer near by, the late *David Weinland*, who entered into conversation with him, and when he learned that he was in search of employment, persuaded the stranger to stay at his house until he succeeded in finding something to do. The young man agreed to do so. When Sunday came, Mr. W—, as usual after dinner was over, went to musical meeting, and invited his guest to join him. He did so, and in formed his host that he loved music, and could play on the violin. Mr. Weinland supposed him to be only what was then termed a common "beer fiddler." The young man (Kahn) was offered a station with our Charles F. Beckel, to play *second* violin, and it was at once discovered that a *virtuoso* was in their midst. He was promoted at once to 1st violin by the leader, the late J. F. Rauch. After the general practice was over, Mr. Kahn performed *Rode's Violin Solos*, to the great delight of all who heard him. His accomplishments soon made him a great favorite in Bethlehem; music was much practised during his stay, which lasted several years. Employment was obtained for him at or near *Emmaus*, Lehigh county, about eight miles from Bethlehem, where he taught school. He regularly came every Saturday to Bethlehem, no matter what obstacles the weather or roads offered. Saturday evenings and Sunday afternoons were devoted to music by many of the most accomplished

members. On Monday mornings he resumed his labors as teacher, always walking between the two towns.

Herr Nenninger, the violinist, and *Doctor Fricke*, often came to Bethlehem. The latter played the *violin*, and attended here many years. He died a few years since in Europe.

Herr Gleitz, a noted player on the clarinet and *C. Heinecke*, an extraordinary performer on brass instruments, attended often at the practisings.

Koppitz, the great flutist, was here once and gave a concert with the assistance of the Bethlehem musicians.

The present noted performers residing in the city of Philadelphia, have given several concerts here, under the direction of

Charles Gärtner, *1st Violin*.

Charles Jarvis, *Piano*.

Herr Stoll, *Clarinet*.

Benjamin Cross, *Violin and Viola*.

Charles Schmitz, *Cello*.

The greatest *violin*cellist who ever performed in the United States, was *George Knoop*, a pupil of the great *Romberg*. He possessed almost the powers of a *Paganini*. He spent much time here, and the Bethlehem musicians were drawn towards him as by magic art. In 1843 he travelled with *Signora De Goni*, a Spanish lady, and a noted guitarre performer. They gave a concert, which I well remember; it was a treat. Never before was such enthusiasm manifested at a concert in Bethlehem as there was then.

The Musical Library of the Bethlehem Moravian Congregation, contains over 750 compositions, which fact is obtained from the catalogues, old and new. Many of the pieces are not marked with the composers names.



RECORD OF NAMES.

Efforts were made to obtain the names of every individual who assisted in any way, either in *Church, Concert, Serenade or Band Music* in Bethlehem. The work is necessarily imperfect, none, except recent records of names exist. Those obtained otherwise, were gathered from the older living musicians, who depended alone upon their memory, except as to the dates, which were taken from the tablets in the grave yard.

Born.

Males.

1696. David Tanneberg.
1676. David Nitschmann.
1709. Matthias Weiss.
1713. Abraham Luckenbach.
1707. John Frederick Peter.
1715. Rev. Father (Bernhard Adam Grube,) organist and violinist, a great promoter of music.
1716. Frederick Boeckel, horn and trumpet.
1716. David Kliet, tenor singer, horn and trombone.
1702. Rittmeister William Schultz, guitarre.
1702. F. Herzog, flute.
1717. Thomas Scheaaf.
1719. Marcus Fetter.
Heinrich Krause.
1725. Anton Schmidt.
C. Frederick Oerter.
1723. Christian Gregor, bishop and composer.
C. Anton Ricksecker.
1726. Johann Braun.
Leonhard Krauss, singer in litany.
Rev. Emanuel Nitschman, leader, and performer on violin and violincello.
Constantine Miller, a basso of great powers.
Nathaniel Braun, oboe and basso.
1740. John Antes, composer and performer.
1740. Tobias Boeckel, horn and trombone.
1743. Simon Peter, organ and violin.
1748. John Weiss.
1751. Bishop Jacob Van Vleck, leader, organ.
C. Frederick Denke.
1753. John George Weiss, organist and violin.
1760. Rev. John Gambold, composer.
1762. G. Godfrey Miller, organist and basso.
Christopher Pyrlaeus, violincello.
1746. John Fred'k Peter, composer, organ and violin.
1749. Anton Schmidt.
Matthias Witke, viola, (short bow.)
1751. Abraham Levering, violin, violincello and tenor.
Johannes Krause, trombone and all string instruments.
Christian Pyrlaeus, organist.
1751. David Moritz Michael, composer and performer on the clarinet, violin and French horn.
1758. John Dan'l Oesterlein, horn and trombone.
1759. Rev. Chas. Fred'k Schaaf, organist and director of church music.
1763. Matthew Eggert, trombonist.
1759. Joseph Till, trombone, horn, and bass singer.
1762. John Christ'n Till, organist.
1760. David Weinland, violincello and horn.
1760. Rev. John G. Cunow, composer and organist.
1762. Rev. John Frederick Frueauff, organ and piano.
1763. Rev. Paul Weiss, flutist.
1764. Joseph Oerter, organ and flute.
1762. John Frederick Bourquin, bassoon and flute.
1770. Rev. Theodore Shultz, flute.
1769. William Boehler, trombone and cello.
1770. John G. Pietsch, doorkeeper.
1770. William Horsfield.
1772. Marcus Fetter, organist and tenor.
1773. James Hall, oboe and flute.
1773. Geo. Frederick Beckel, violin and viola.
1771. Bishop Jno. Daniel Anders, piano.
1762. G. Gotlieb Hueffel, violin and piano.
Joseph Horsfield, organist.
1777. Abraham Luckenbach.
1778. Samuel Luckeubach, drum major of band.
1778. Rev. Charles F. Seidel, organ and basso.
1784. Anton Schmidt, organist.
1784. John E. Bechler, composer and organist.
1782. John Samuel Krause, violin and Bassoon.
1780. John Ricksecker, a noted clarinet player.
1788. Samuel Ricksecker, flute.
1766. David Peter, organ and basso.
Rev. Sebastian Oppelt, cello and basso.
John G. Herbst, composer and organist.
1784. J. Christian Luckenbach, horn.
1785. John F. Wolle, cello and basso.
1787. David Peter Schneller. Clarinet and horn.
1789. Jacob Wolle, cello and double bass.
1786. John F. Rauch, a noted violinist, and leader.
Herr Goetting, viola.
1791. Rev. Peter Ricksecker, organ and violin, and composer.
1792. Bishop Peter Wolle, composer of music, performer on the organ and violin, and a singer.
1789. Bishop Jno. G. Herman, cello and a basso.
1792. Benjamin Eggert.
1794. John Oerter, flutist.
1793. Daniel C. Freytag, cello.
1796. Jedidiah Weiss, basso and trombone.
1790. John Schneckenberger, viola.
1791. Christian F. Youngman, violin.
1795. Bishop Jno. C. Jacobson, cello.
1797. J. G. Bacher, viola.
1797. Henry G. Guetter, clarinet.
1796. Gustave H. Wappler, violin.
1799. Christian F. Luch, violin.
1796. Matthew Christ, clarinet and tenor.

1798. Charles F. Kremser, F flute in band.
1799. Jacob C. Till, the leader of the Band, a performer on the organ, trombone and clarinet.
1800. Charles Kahn, a noted violinist.
1785. C. Anton Ricksecker.
1800. Timothy Weiss, a noted tenor singer, and clarinet and trombone player.
Rev. Samuel R. Huebener, a basso of rare powers.
1800. Jno. C. Brickenstein, tenor singer.
1795. Rev. Geo. B. Miller, composer, organist and basso.
1803. Parmenio Schuman, bass singer.
1801. Charles F. Beckel, leader, a distinguished violinist, clarinet and trombone, a basso.
1801. Samuel Luckenbach, son of Adam, clarinet.
1800. Andrew Vognitz, bugle.
1800. J. Alexander Bourquin.
1802. Samuel Weinland, serpent, trombone and kettle drums.
1802. John George Fetter, piano and bassoon.
1802. George W. Dixon, French horn.
1802. Ernst F. Bourquin.
1801. Abraham Andress, 2nd violin.
First Military Band.
1803. John C. Weber, flute.
1803. Jacob Zorn.
Francis L. Lennart, serpent.
Herman Hillman.
Henry Hillman, clarinet.
Herman Oppelt.
Charles Bush.
John G. Clewell.
Benjamin Weitzell.
William G. Neisser.
John M. Miksch.
Charles C. Williams.
Charles Williams.
Samuel Schultz.
David Weinland, Jr.
1898. Augustus Milchsack.
Jacob Luckenbach, son of David.
Charles Neisser.
William Luckenbach, son of Samuel.
Augustus Belling.
Josiah Q. Beitel.
Lewis S. Knauss.
1808. Henry S. Fetter,
William Rice.
1807. Samuel Brunner.
1809. Amos Bealer, bugle.
1805. George H. Goundie, clarinet.
1813. John Sigley, bugle, leader of the 1st brass band.
1804. Charles L. Knauss, French horn and basso.
1805. Phillip H. Boehler, 2nd clarinet.
Wm. B. Luckenbach, son of Samuel.
1802. Henry Stolzenbach, bellows blower for organ in the church for many years.
1806. C. Henry Luch.
1806. Ernst L. Lehman, horn.
1806. Dr. Abraham L. Huebener.
1808. James Leibert.
1810. Herman J. Tietze.
—— Kleitz, a noted clarinet player.
1822. Rev. Levin T. Reichel, basso.
1813. Israel Ricksecker, a noted flutist.
Rev. Julius Bechler, basso.
1816. Rev. Sylvester Wolle, basso.
1815. Rev. F. F. Hagen, violin and composer.
1817. Benjamin Ricksecker, viola.
1817. Rufus A. Grider, flute, hautboy and tenor.
1810. Wm. Theo. Roepper, piano, violin and Leader.
1822. Alfred Ricksecker, piano.
1811. Moses Ricksecker.
1815. Henry D. Bishop, trombone.
1818. Simon Rau, basso.
1819. Ambrose H. Rauch, French horn and trombone.
1819. J. Edward Luckenbach, horn.
1821. David Zeisberger Smith, basso.
1821. Augustus Wolle, basso.
1822. Ernest Moench, tenor.
1823. Lewis H. Weiss, viola, organ and piano.
1825. Julius W. Held, tenor, and in brass band.
1826. Lewis F. Beckel, flute, cornet and trombone.
1825. Joseph R. Luckenbach, tenor.
1824. Anthony Goth, solo basso.
1833. Fred'k Agthe, piano, violin, professor of music and singing.
J. P. E. Windekilde, piano and violin teacher.
1828. James H. Wolle, basso and trombone.
Cornelius M. Knauss, basso.
1827. Charles Klose.
1830. Charles Kunkler, drummer in band.
1824. Theodore Wunderling, basso.
1827. William H. Boehler, clarinet.
1830. Julius H. Weiss, tenor and contra basso.
1828. James N. Beck, viola and piano.
1827. Henry J. Oerter, flute.
1832. Rev. John H. Eberman, violin.
1831. Theodore A. Lambert, viola.
Herman Burkhardt, trumpet.
1831. Rev. Lewis R. Huebener, bass singer.
1832. Theodore F. Wolle, piano and violin.
1832. Albert T. Luch.
1833. Valentine C. Kleckner, cornet.
1835. George M. Beckel, contra basso and trombone.
1835. Lewis H. Boehler, ophecleide in band.
1837. Matthias Weiss, alt horn in band.
1835. Bernhard E. Lehman, French horn, organ, &c.
1833. William K. Graber, leader and professor of piano, violin and singing.

1828. Emanuel Ricksecker, violin, and in band.
 1835. Amos Comenius Clauder, basso.
 1822. Simon Erastus Pettee, 1st violin.
 1828. Adolph Degelow, L. K., tenor and cornet.
 1831. Charles Schwartz, L. K., tenor and organist.
 1833. John B. Zimmele, basso.
 Rev. Edward Kluge, basso.
 Henry Pfeifer; F. W. Knauss; C. H. Belling;
 Samuel P. Gehr; William B. Rice; Mortimer
 Warner; Benj'n F. Schueller; Johann Becker;
 Levi Ricksecker and William F. Rauch, be-
 longed together with others to the 1st Bethle-
 hem brass band, which organization continued
 from 1839 to 1844.
1831. A. Gugatsh, violin.
 1841. Charles B. Schultz, tenor singer.
 1841. Henry T. Clauder, tenor.
 1840. Alfred C. Roth, violin, flute and cornet.
 1847. Matthew J. Schmidt, viola. L. K.
 Abraham S. Schropp, basso. L. K.
 1841. Henry H. McNeil, boehn flute.
 1842. Charles J. Reigel, 2nd violin.
 1843. George H. Luckenbach, tenor. L. K.
 1844. Robert Rau, viola, tenor soloist, promoter.
 1845. Rev. Edwin G. Klose, basso.
 1844. Joseph J. Ricksecker, tenor.
 1845. Bertine S. Erwin, tenor. L. K.
 1846. Frank Stuber, kettle drums and triangle.
 1848. Augustus H. Leibert, tenor alto trombone. L. K.
 1848. Frank L. Wolle, basso. L. K.
 1848. Charles W. Roepfer, boehn flute. L. K.
 1847. Adolphus Lichtenthaler, basso.
 1850. Charles Luch, violin.
 1852. John Luch, violin.
 1852. Edward Wolle, tenor.
 Henry Osborne, sontra-basso.
 Theodore Van Vleck, basso.
- Born.* *Females.*
 Julia Bader, guitarre, &c.
 *Hannel (Johanna Maria) Weber, 1st violin.
 *Annie Green.
 *M. R. Shultz (Maria Rosalia).
 *Annie Marshall.
 *Anna Maria Blum (Weiss) basso.
 Juliana Witke, alto singer.
 Mary Unger, alto; (Mrs. Constantine Miller.)
 Maria Nitschman (Van Vleck.)
 Biene!, (Benigna,) Zahn, bass singer in the Sis-
 ter's House and Church.
1798. Salome Fetter, a noted soprano soloist, a teacher
 at Litz and Bethlehem, married Dr. Friday.
 1764. Maria Horsfield, Kummer.
- * Sister's House Singing Quartette Company.
 NOTE.—L. K.—Leiderkranz.
1793. Eliza M. Horsfield (Mrs. Jacob Wolle.)
 1775. Catharine Oppelt.
 1777. Maria Krauss.
 1781. Catharina Schneider.
 1785. Anna C. Kampman (Mrs. Henry Van Vleck.)
 1795. Henrietta L. Geering.
 1796. Susan Shultz.
 1796. Sophia E. Richter.
 1792. Maria Weinland (Goed.)
 1794. Elizabeth Lange (Hartman.)
 1795. Henrietta Beckel.
 1793. Caroline Schropp (Mrs. Owen Rice.)
 1787. Benigna Ettwein.
 1787. Betzy, (Elizabeth,) Hatnick.
 1799. Lydia Oerter (Mrs. Wm. Rice.)
 1795. Sarah Peters (Mrs. Jacob Rice.)
 1789. Polly (Marie Elizabeth) Kampman.
 1792. Augusta H. Cunow (Mrs. J. C. Bechler.)
 1785. Sarah Horsfield.
 1832. Mrs. Dan'l Anders, pianist and singer.
 Elizabeth Bishop (Mrs. Kern) soprano.
 Maria Beaumont, soprano.
 1790. Nancy Heckewelder (Kampmann.)
 Ana J. Levering (Mrs. Miller.)
 1770. Susanna Fetter (Stotz.)
 M. R. Vierling (Mrs. Rice.)
 Theodora Eyerle (Reinecke.)
 1801. Lydia Benzin.
 Ellen Humphreys (Danforth.)
 1803. Henrietta Kluge (Moore.)
 1807. Agnes Panach (Mrs. C. F. Kluge.)
 1810. Caroline S. Bleck.
 1814. Louisa Kummer (Mrs. E. P. Wolle.)
 1821. Caroline Kummer.
 Bertha Treager (Sigler) alto.
 1826. Emma Ricksecker (D. Z. Smith) soprano.
 1831. Annie Clauder (Limbach) soprano.
 Mary Till (Mrs. Held.)
 Olivia Prylalus (Henry B. Luckenbach.)
 Lucia Benade, soprano.
 1805. Matilda S. Fetter (C. L. Knauss.)
 Eliza Freitag (Benj. Eggert.)
 1807. Susan E. Stotz (Mrs. Tietze) soprano, a famous
 singer of solos.
 1800. Lydia S. Huebener (Timothy Weiss) alto.
 1811. Mary M. Sautter (Henry) alto.
 1808. Pauline L. Eggert (Doster.)
 1815. Louisa C. Sautter (Levi T. Reichel) alto.
 1811. Sophia L. Krause (Chas. Bleck.)
 1807. Ernestina E. Kitchelt (C. Lichtenthaler) soprano.
 1805. Caroline Brown, alto soloist.
 1807. Caroline Goundie (Schropp) soprano.
 1802. Charlotte F. Brown (Beckel) alto soloist.
 1800. Cecelia Friday (Tombler.)
 1800. Theodora Cunow, (Beer.)

- 1804 Sarah Ann Horsfield (Andress.)
 1806. Lizette Schnall (Jacobson.)
 1807. Caroline Sievers (Zorn.)
 1812. Eliza Rice (Wm. Luckenbach.)
 1810. Angelica Paulus (Lehman.)
 1813. Araminta C. Pietsch (Recksecker.)
 1814. A. Hortensia Freauff (Bahnsen.)
 1813. Phoebe Ann Bleck (Wm. L. Brown) soprano.
 1813. Josephine Leibert (J. A. Rice) soprano. [soloist.
 1815. Tabea Till.
 1814. Sophia Kern (Mrs. Beitel.)
 1816. Lezette Bleck (Mrs. Israel Ricksecker) an extra
 fine soprano soloist.
 Angelica M. Goundie (Dr. Fred'k Martin.)
 1816. Lucy Ann Luckenbach (Mrs. Simon Rau.)
 1817. Behinda Luckenbach (Mrs. Theo. Roepper.)
 1816. Angelica Seidel.
 1805. A. Pauline Paulus (Geo. W. Dixon.)
 1813. Amelia C. Paulus (H. P. Osborne.)
 1818. Sarah L. Rice (Rondthaler.)
 1819. Augusta E. Wolle (Holland) a noted soprano
 soloist.
 1815. Clarissa Mies (Mrs. Rice.)
 1820. Charlotte Mies (Mrs. Reichel.)
 1820. Adelaide Louisa Pietsch, a gifted soprano.
 1821. Adaline A. Eggert (Matthew Krause) alto.
 1817. Clara Cornelia Reichel (Hagen) soprano.
 1819. Henrietta T. Rauch (Sigmund) soprano.
 1823. Fanny P. Eggert, soprano.
 1824. Elizabeth C. Weiss (F. Wolle.)
 1824. Ellen Till.
 1821. Maria L. Oerter (Kampman) soprano.
 1817. Clara Cornelia Reichel (Hagen.)
 1825. Louisa Herman, soprano.
 1822. Ethelinda Goundie, alto.
 1822. Caroline E. Oerter (R. O. Luckenbach.)
 1823. Ernestina Hahn (J. N. Weiss) a distinguished
 soprano.
 1827. Euphemia Ricksecker, soprano.
 Emma Miksh (Julius N. Held.)
 1831. Jane Grider (Jacobson.)
 Sophia A. Herman (de Schweinitz.)
 1818. Madame Dressler, soprano, prima donna.
 1826. Johnna W. Halter, teacher in the girls' board-
 ing school, and gifted with fine vocal powers.
 1830. Cordelia Pharo.
 1828. Caroline Eberman (Lewis F. Beckel.)
 1830. C. E. Protzman (Ben'j Nankirk.)
 1830. Hannah M. Christ (Mrs. Appleton) a good alto.
 1830. Amelia N. Weiss (Jas. H. Wolle) soprano.
 1831. Annie E. Clauder (Leinbach) soprano.
 1831. Aravesta Dixon (Hope) soprano.
 1838. Sarah Zorn (Rev. E. M. Leibert) soprano.
 1832. Augusta E. Christ, soprano.
 1833. Mary Clauder (Ambrose J. Erwin.)

Sarah Zorn.

1834. Mary E. Shultz (Leinbach) an extra alto.
 1836. Susan C. Shultz (Brickenstein) soprano soloist.
 Mary Erwin (H. B. Jones.)
 Elizabeth Schropp (Stout.)
 1838. Louisa Lehman (L. T. Huebener) piano and alto
 1838. Caroline Luckenbach (Lehman) soprano.
 1833. Maria E. Knauss (R. W. Leibert) soprano.
 1837. Laura A. Bleck (Clauder) solo soprano.
 1842. Caroline E. Guetter (Ab'm S. Schropp) soprano.
 1844. Susan Hagan, alto.
 1838. Rosalie Beckel, alto.
 1833. Emma Luckenbach (Lewis Doster) soprano.
 Angelica Luckenbach, piano and soprano.
 1837. Edwina Ricksecker.
 1839. Augusta F. Stoltzenbach (Reincke.)
 Sarah Clauder (Treager) soprano.
 1842. Ellen Wolle (Hellwig) soprano.
 1840. Eleanor Henry, alto.
 1844. Jane Roepper (C. W. Krause) a noted soprano.
 1844. Mary Krause (Granville Henry) soprano.
 1845. Caroline Roepper, soprano.
 1845. Ellen E. Lichtenthaler (Anton Goth) a brilliant
 soprano singer.
 1846. Emily Wolle (Mrs. Wm. S. Sieger) alto.
 1846. Mary Wolle, soprano.
 1846. Otelia V. Clauder, alto solo, with a sweet, pow-
 erful voice.
 1847. Helen de Schwenitz, soprano.
 1849. Libby Luckenbach, soprano.
 1850. Frances Luckenbach, soprano.
 1850. Kate Selfridge, an excellent soprano soloist.
 1844. H. Matilda Fetter (B. E. Lehman) soprano.
 1850. Annie E. Stein, a good soprano soloist.
 1850. Martha Peisert, soprano.
 1850. Maria Wilhelm (Wm. V. Knauss) soprano.
 1849. Clara Rauch, soprano.
 1849. Margaret Everhard, soprano.
 1851. Emma Leibert (Henry T. Clauder) soprano.
 1852. Cornelia George, alto.
 1850. Mary Belling, alto.
 1851. Mary Ann Rice, piano, melodeon in the Phil-
 harmonic orchestra, and singer in choir and
 concert music. Contralto.
 1851. Adelaide Lehman, alto.
 1851. Martha Whitesell, soprano.
 1850. Eliza Osborne (Ammon Gardiner) alto.
 1853. Julia Reck (Prof. Aug. Schultze) alto. ~
 1853. Annie Steckel, soprano.
 1855. Adelaide Klechner, soprano.
 Cornelia F. Boner, organ and piano, alto.
 Jeannie Henry.

—O—

Note.—The married name is the one in parentheses.

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Grider, Rufus A.

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